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MUSICAL ASSOCIATION, 27, Harley Street,
W.—On MONDAY, April 5, 1880, a PAPER will be read by
G. A. OSBORNE, Esq., "On Chopin." The Paper will be read at five
o'clock punctually.

JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

NORTH LONDON PHILHARMONIC SOCIETY.
An ORCHESTRA for LADIES ONLY meets every WEDNES-
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TO MUSICAL ARTISTS AND COMPOSERS.—
Arrangements are now being made for the FIRST CRITERION
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CO., Music Publishers and Pianoforte Manufacturers, have
REMOVED from the premises lately occupied by them at 14 and 15,
Poultry, Cheapside, to 38, Poultry (nearly opposite), where the busi-
ness will be carried on as usual.

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WANTED, a few Gentlemen, with ALTO or
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PETERBOROUGH CATHEDRAL.—There is a
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ORGANIST.—RE-ENGAGEMENT required after
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abilities, &c., from present Rector, also from Mus. Doc. Address, Miss
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ORGANIST and CHOIRMASTER.—Mr. Edmund
Wilcockson, organist of St. Peter's, Regent Square, with four
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Salary not so much an object as good Organ and opening for
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A LADY (pupil of Ed. Hecht, Esq.) seeks an
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of a large Parish Church. References kindly permitted to the clergy
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MISS HOARE (Soprano).
Address, 90, Southampton Row, W.C.

MRS. ALFRED J. SUTTON (Soprano).
Is open to engagements for Concerts and Oratorios.
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MRS. BELLAMY (Soprano).
For Oratorios and Ballad Concerts, Weston Cottage, Hunter's Lane,
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MISS EMILY PAGET, R.A.M. (Soprano).
For Oratorios, Concerts, &c., address, 19, Lloyd Square, London.

MADAME EVANS-WARWICK (Contralto).
(From the Royal Albert Hall Concerts, &c.)
For Oratorios, Concerts, &c., address, 133, Cornwall Road, Notting Hill.

MISS ELLEN MARCHANT (Contralto).
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First-class Certificate, T.C.L. For Concerts, Oratorios, &c., address,
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MR. W. H. LAND (Baritone).
For Oratorios and Concerts, &c., address, Music Warehouse,
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MR. HENRY POPE (Bass).
10, Somerset Terrace, Carlton Road, Maida Vale, N.W.

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MR. CHARLES JOSEPH FROST, having
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TO PARENTS and GUARDIANS.—A Profes-
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Organist, now holding an important appointment in one of the health-
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RESIDENT PUPILS to educate for the profession. Pupils will have
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comfort. Terms moderate. Highest references given. Address,
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fifteen years' experience in teaching, is now prepared to teach the
ART of PLAYING every composition from MEMORY, and of
becoming at the same time a most brilliant Pianist, a thorough Musi-
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ORGAN PRACTICE or INSTRUCTION.—Three Manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, which are strictly inclusive, on application at Blennerhassett's Organ School and Studio, 14, Vernon Street, Pentonville, W.C.
Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

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April 20.	July 20.	September —.	November 23.
May 25.	August 17.	October 19.	December 21.
June 22.			

* Instruments (or full particulars of same) intended for disposal in any of the above sales should reach us ten days prior to the date mentioned.

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ORGAN for immediate DISPOSAL.—One manual and a half, 8 stops and coupler, 1 octave of pedals, handsome Gothic case with gilt pipes. Suitable for church or chapel. Price £250. May be seen at the Wesleyan Chapel, Dartford. Apply, Organist, Tower Cottage, Dartford.

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CHAMBER ORGAN, 2 manuals, bourdons, 13 stops. Fine tone; first-rate condition. Occupies little room. £100. M., 64, City Road.

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The LAST DAY OF ENTRY for the following is June 23, 1880. Exercises for the Diplomas of L. Mus. must be sent in by June 12, 1880.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1880.

MUSICAL EDUCATION ABROAD AND AT HOME.

THE general subject of musical education is familiar to readers of "THE MUSICAL TIMES." Alive, as every one must be who gives the matter a thought, to its enormous importance, not only from an artistic but from a moral and social point of view, we let slip no opportunity of enlisting public sympathy on its behalf. Especially have we given prominence to the subject of musical instruction in elementary schools. This everybody must recognise as, with regard to our art, the subject of subjects. It is all very well to enlarge the scope and improve the character of higher musical education, nor can too much be attempted in this way. But even more important is the work of lifting the mass of the people to the level of some sort of artistic attainment and culture. By doing this, and only by doing it, can we utilise the national aptitude in the direction of higher achievement, and prevent the national talent—it may be the genius also—from running to waste. Two articles which appeared in our columns not long ago are probably well remembered as bearing upon the subject now again taken up. They were separated by exactly twelve months of time, and each marked a distinct step in advance, either as actually taken or suggested. In May, 1878, Mr. H. Heathcote Statham discussed the whole question of national musical education, strongly insisting, with respect to primary schools, upon teaching music by note, instead of dinning melodies into the ears of the children till they are fastened upon their memories; contending further for the value of Mr. Hullah's recommendation that there should be inspectors of music, and going further than Mr. Hullah in arguing that every gentleman who writes "H.M.'s Inspector of Schools" after his name should be competent to assess the merits of musical instruction, to which end the writer would have music made a recognised subject at our Universities. A year later we noticed a discussion on the same topic, originated at a sitting of the Social Science Congress by Mr. Hullah, who announced that he was about to make a tour for the purpose of studying the systems of elementary musical instruction adopted in various foreign countries. On that occasion we again contended for a systematic teaching of music in our own schools, and asserted that imparting tunes by ear and paying for the results achieved were "simply a waste of the children's time and public money." It is now evident that the project of reform developed somewhat in the interval between the writing of these articles. In 1878, Mr. Hullah himself, perhaps, scarcely dreamed of a continental trip under the auspices of "my lords"—an event for which their lordships could not possibly find that which the official mind so dearly loves, a precedent. But in 1879, Mr. Hullah set out, at the bidding of the Department, and armed with letters from the English Minister of Foreign Affairs to Her Majesty's representatives in the capitals of the countries to be visited. His Report was laid upon the table of the House of Commons the other day, and there significantly attested that the subject of primary musical education, like "John Brown's soul," is "marching on." To this document we now invite attention, premising that, as to one of the States through which Mr. Hullah passed, we were able to anticipate somewhat his information. In "THE MUSICAL TIMES" for July last appeared a

very interesting and lucid article on "Musical Instruction in German Schools," from the pen of Dr. W. Langhans of Berlin. Valuable at the time of publication, that paper is of still more worth now, since it enables us to read Mr. Hullah's Report, as far as concerns Germany, by the light of a resident specialist, thoroughly master of his subject. That the resident and the visitor substantially agree furnishes a reason why the Report should be trusted when it takes us beyond the limits of the empire.

Recognising in it a sign of progress, Mr. Hullah begins by calling attention to the fact that his mission had no recorded precedent, and then goes on to prepare us for the disturbance of some general and accepted notions. He set out on his tour with "large expectancy" as to German achievement in musical education, and says that "recognising in the Germans the people who in modern times have given to the world the most and the best musical works, I hope to be pardoned for having expected to find the readers and performers of these more numerous in their country than in any other, and the teachers in whatever class of school more skilful and the methods of teaching better." He adds: "How far these expectations have been justified will be seen hereafter." We are thus prepared for an upsetting of the fabric of German supremacy in music, as far, at least, as popular education is concerned, and the upsetting duly takes place.

Entering Germany from Switzerland, Mr. Hullah halted at Stuttgart, and visited two Protestant schools, a Roman Catholic school, and an asylum for blind children. "In the first I heard seven classes, all newly formed. In all of these, the *reading* was most elementary, or, I might say, non-existent. They sang chorals, or very simple songs, mostly, I think, 'by ear,' certainly always without books. One teacher I found exercising a class on a scale of F, which he had written on a board without the flat before the fourth sound. This, however, the children themselves supplied in singing, unconsciously no doubt to themselves, and possibly to him also." The second school was of a higher grade, and the work "less unreal, though still very unsatisfactory. What was done was done chiefly by ear. The theory was of the meagrest possible description, and the teaching generally as little 'educational' as it was possible to make it." In the Roman Catholic establishment "the boys sang very coarsely, and evidently knew nothing of music. The girls knew something, and sang much better than the boys. With a good deal of help they got through a very short and simple passage I wrote for them." Beyond the schools mentioned, Mr. Hullah does not appear to have gone. Astonished and confounded, he shook the dust of Würtemberg off his feet, and hied away to Bavaria in hope of better things. Better things were actually found in Munich, though the English visitor was startled by hearing that in the Bavarian schools singing from notes is not taught to any child under the age of ten—"in my opinion four, possibly five years too late." But the instruction, once begun, is well imparted; and Mr. Hullah speaks in high terms of what he saw at the Training School of Freising, where they have "a veritable orchestra of stringed instruments," and where a real concert was prepared for the foreign guest. Mr. Hullah adds—and here his criticism of Bavaria begins and ends—"If the work subsequently done in the elementary school be not of corresponding thoroughness, which it is to be feared is too often the case, the shortcoming must be chiefly due to the long delay in introducing the school children to musical notation."

Vienna disappointed Mr. Hullah sorely. There, in the "city of the masters," he naturally, if not very

logically, expected great things, and met with small ones. Of this a high official warned him at the outset, saying, "with a melancholy smile and shake of the head, 'You will find very little.'" Mr. Hullah tersely adds, "He was right." Music seems to be well taught in the training schools, but the children, even those connected with such institutions, are mostly left to do as best they can "by ear." Referring to the pupils of one establishment, the Report says: "Their power of reading was the smallest conceivable. I wrote a few bars on a board in C, with an F# and a B? introduced, but they failed utterly in singing them, even after three or four trials." Mr. Hullah would willingly have pushed his investigations farther, but, he adds: "I was discouraged alike by what I had seen and heard, and by reports of what I had not. The singing was, I was assured, in all such (elementary) schools 'by ear.'" It is easy to imagine the English Commissioner's disgust and disappointment on finding this state of things in Vienna, of all places in the world. Leaving the Austrian capital, Mr. Hullah made his way to Prague, recovering his spirits *en route*, along with his optimistic mood. In Bohemia, without doubt, he would recognise the most musical country of Europe. Did not Dr. Burney visit a school at Czeslau and find "little children of both sexes, from six to ten or eleven years old, who were reading, writing, playing on violins, hautbois, bassoons, and other instruments"? Assuredly he tells us that he did, and it is no wonder Mr. Hullah took heart and went into Prague with a smiling face. But, alas for the vanity of human wishes! "Your lordships may judge of my dismay when I heard from Herr Pivoda that the state of things described by Burney and others, though till recently existent, was now a thing of the past; that not only were 'the violin, the hautbois, the bassoon, and other instruments' no longer to be found in Bohemian schools, but that even singing was little practised there, and singing from notes scarcely at all!" Mr. Hullah, now again cast down, and, one might imagine, unpleasantly suspicious of hunting a will-o'-the-wisp, proceeded to verify this astonishing information, and had no difficulty in doing so. In the Bürgerschule of Prague he found music taught to only three out of eight classes. The girls sang "sweetly and in tune, though very much out of time, leaving out a rest here and a dot there, without the slightest apparent consciousness of the slaughter they were dealing out to the rhythm of what they sang. The boys of the corresponding class knew absolutely nothing." In one or two other schools the results proved a little better, but were not Mr. Hullah's word, like the virtue of Cæsar's wife, beyond suspicion, we might hesitate to believe him when he tells us that the young women at the Bohemian Training School showed "the smallest conceivable" power of reading music. "They could do next to nothing in it. After two or three failures I gave up testing them, even with the simplest passages, in despair." Their singing, however, showed the musical capabilities of their race, and also what Mr. Hullah calls "the cumulative results of many generations of practised vocalism." He almost makes one contemplate a journey to Prague when he tells us that "no such sound from choir or band had ever before fallen on my ear; no vocal organs so sweet, so strong, so extensive in compass, so beautifully modulated, so perfectly in tune. Soprani mounting 'clear and compact' again and again to B and even to C; mezzo-soprani of the richest conceivable *timbre*, and contralti descending easily and sonorously to D and even C—notes only just within the reach of ordinary tenors. As a musical *result* it would be impossible to say too much of what these young people did." Surely

it is a sin and a shame to neglect the splendid natural qualifications of the Bohemian people! but we gather from the Report that present neglect represents reaction from the undue favour shown to music in years past. Exalted above its due then, the art is now abased far below the position it has a right to occupy. There is hope in this state of things, since another rebound is certain, and with it matters may properly adjust themselves.

Going on to Saxony, Mr. Hullah inspected in Dresden the male and female Normal Schools, a Bürgerschule for girls, and the Kapellknaben Institute. In the Normal Schools musical education was considered "generally satisfactory," though many of the young men come up ignorant of the art. But the children of the Bürgerschule were found—can we imagine it!—singing by ear only. "There is no teaching by note in the elementary schools of Dresden—a *fortiori* in the provincial schools of Saxony." Leipzig hardly presented, in this respect, an improvement upon Dresden. The children sang "with more or less sweetness and spirit, but with a full amount of that looseness of time always attendant on singing, or approximately singing, by ear—invariable in the elementary schools of Leipzig as of Dresden." Prussia was the last of the German States visited, and in Berlin our Commissioner ran to earth something like what he had been so long hunting. "The schools in Berlin are many, and the number of scholars in those I visited is very large. The teaching of music in them I found also generally superior to that in any that had come under my notice in other parts of Germany." A single brief extract will give a fair idea of how music is taught and learned in the elementary schools of Berlin: "In a Bürgerschule under Professor Hermann Prüfer a class of boys from eight to nine years of age sang first some songs from memory, then a number of passages from a 'ladder,' and afterwards from musical notes. This was throughout very satisfactory. After this a higher class, ages twelve to fifteen, sang some motetts by Grell and others, and finally some passages which I wrote on a board, readily and correctly. This was the best class of children that I had met with for a long time. Subsequently I accompanied Herr Prüfer to a mixed private school where a class of girls read at sight a new choral, and another of boys did even better. The power of attention and manifest desire to learn in both these classes were worthy of all praise." But while Mr. Hullah could write thus of the Prussian schools, in those of neighbouring Hanover—the elementary free schools at all events—he discovered that "there is no singing from notes," and, therefore, he had no inducement to spend time in visiting more than a sample.

In the closing section of his Report, Mr. Hullah deals at some length with the subject of German musical education, and his remarks may fitly be considered here. First of all, he cannot see that German children have any advantage over English ones in natural aptitude, and he holds the comfortable belief that "the so-called 'natural' musical power of the English people is equal to that of the German or any other people." Here, of course, he has to meet the fact that Germany stands at the head of musical nations. Face to face with it, Mr. Hullah pertinently says that Germany, as we now understand the word, comprises many races, and that its music is the result of the highest culture of Teutons, Bohemians, Poles, Hungarians, and Scandinavians, who, in the aggregate, are undoubtedly superior to the Anglo-Saxon. The real matter is that we English do not properly cultivate our musical gifts. It may be replied that neither, on Mr. Hullah's own showing, do the Germans. True, but there is

something, nay a great deal, in the fact that the German teachers are far better trained than ours. As to the German Normal Schools, Mr. Hullah says: "Higher musical attainment is generally a condition of entry to them; residence is longer by some years; skill in instrumental music is more generally disseminated and more of it is required; and to each school a professor, commonly of great attainments and reputation, devotes the whole or the best part of his time." The result of this is that competent musical instructors are scattered broadcast over the land, and, although they may not be able to do great things with the children under their care, their artistic influence in every town and village must be immense and productive of excellent results. Our own course in view of this state of things is clear, and our prospects are encouraging. If Mr. Hullah's experience be true with regard to all Germany, English elementary schools are in advance rather than in rear of those belonging to our cousins. In very many of the former the children are able to read music, while in most some form of notation is taught with greater or less success. Assuming that a race for superiority is now about to begin we are clearly "in it," therefore, and need not despair of a good "place."

Passing from Germany to Holland, Mr. Hullah visited a school at the Hague, of which he says: "They not only sang what they knew, various songs in three parts, but one or two easy passages which I wrote on the board, readily and correctly, noting, before they began, two or three faults and omissions I had made purposely—e.g., an imperfect bar, a wrong time signature, and the like." The impression thus conveyed of excellent work in Holland, was strengthened by succeeding observation. In a school at Rotterdam, the music sung was "more difficult than that sung in the school I first visited. Two passages, involving some difficult intervals, syncopations, modulations, and the like, which I wrote on a board, they sang admirably." Again in the Hague a class of poor sailors' children "read fairly," and, once more at Rotterdam, a Normal School class sang some very difficult passages "at once and faultlessly," besides correcting some faulty harmony progressions "without a moment's hesitation." The excellence of Holland in elementary musical knowledge was found to be rivalled by that of Belgium. In the Ecole Communale (No. 6) for girls at Brussels, "the lowest class had begun well, the second had made much progress, and the third (highest) was able to read as well as sing admirably, and showed themselves conversant with a fair amount of theory. In the Ecole Communale for boys the results were even better. They sang, of course, many pieces already studied, and these with agreeable *limbre* and much taste. More than this, they read more and more difficult passages which I was incited by their instructor, M. Auguste Landa, to write, some of them in two parts, with a spirit and correctness of intonation that could hardly have been exceeded." In another class "the pupils showed an extensive and accurate acquaintance with musical theory—e.g., with the three forms of the minor scale, and sang well in time and tune what they had studied and what they had *not*. All the classes in this school sing from notes; the youngest children learn their songs so, none by ear. In another Ecole Communale for boys somewhat younger than those in the Ecole Modèle, the scholars read passages in two parts at sight, and sang a number of part-songs very well indeed; and in an Ecole Libre (No. 4) a class under the direction of M. Defalgue did quite as well?" Without going into details respecting musical education in elementary Swiss schools, it may be said

that the work done by the Helvetic teachers is, on Mr. Hullah's showing, superior to that achieved in Germany, and but little inferior to the results obtained in the Low Countries.

Now the great question arises, How is it that Switzerland, Holland, and Belgium are able to win such an honourable distinction? Mr. Hullah answers thus: "The schools of Holland and Belgium more especially present instances without number of children of the humblest class, of the ages of nine and ten, who can not only sing what they have learnt with taste and refinement, but sing *at sight* passages of considerable difficulty with as much ease and evident intelligence as they would show in reading literary passages within the range of their comprehension. The teaching of notes has gone along with or immediately followed the teaching of letters, and the one has presented no greater difficulty than the other." Moreover—and this is to the point—the music teaching in Brussels is frequently and competently inspected. "A musician of high repute, M. Auguste Bouillon, makes occasional 'surprise' visits to every school in Brussels during the hours when the music lessons should be going on, notes whether the teacher and his class are at work, hears the lesson, or a portion of it, and makes his remark publicly to the class as it goes on, and to the teacher privately when it is over. This organisation, as yet extended to the capital only, is in process of extension to the whole country."

What must we do in England to outpace Germany and run side by side with the Low Countries? On this point Mr. Hullah has naturally something to say, and he begins by assuring us that we start in the race heavily handicapped, because, first, continental children remain longer at school than ours; second, more teaching force is brought to bear upon them; third, they show greater power of attention and eagerness to learn. But at least two of these hindrances to success may be removed, and in the natural progress of events will disappear. As education becomes more and more valued by generations of parents who have themselves experienced its worth, the children will remain at school longer, and for the same reason will greater teaching power be in request. As to the listlessness and carelessness of English children, we trust that Mr. Hullah has generalised somewhat too hastily. Indeed, it may fairly be questioned whether he knows enough of the boys and girls in our elementary schools to be able to speak with authority. But, assuming the worst, we must hope that zeal for knowledge may become a national instinct as the acquisition of knowledge grows into a national practice. It is a fact that qualities of this sort may be cultivated like any other, and no one need despair of seeing English children as anxious to learn as those who, on the Continent, are the outcome of generations of school-going.

The practical measures suggested by Mr. Hullah comprise a fuller musical education of those among students in training colleges who show especial talent, and their after employment as teachers of music exclusively, each in an assigned group of elementary schools. It may be doubted whether some of the best men in a profession not overstocked should be taken from general and transferred to special duties, the more because there is no lack of teachers in the musical profession who could discharge, and would be glad to discharge, the proposed functions. On the other hand, only good could arise from a further development of musical instruction in training colleges, provided of course the time so taken up be not out of proportion to that occupied by other and more essential subjects. Mr. Hullah further insists upon an efficient inspection of music

in elementary schools, and here we are entirely with him. In the article to which reference has already been made, Mr. H. H. Statham contended that the ordinary Inspector of Schools should perfect his music as he does his mathematics at the University, and be equally qualified to judge of both. The day may come when Mr. Statham will have his wish, but it is yet very far off; and meanwhile, something must be done by way—to put the matter on its lowest or commercial footing—of guarantee that the nation receives value for the money it expends on musical instruction. The new Code just issued offers a shilling per head for all children who are taught notation, and only sixpence for those who learn to sing by ear. As a result, we shall find notation taught in the vast majority of schools, and unless a change be made, the results will have to be estimated by, in many cases, non-musical inspectors, "which is absurd." With regard to the proposed new inspectorate, Mr. Hullah's present suggestion strikes us as a little ambitious, and perhaps too costly to be practical. He has in view the employment of such dignitaries as the professors of the contemplated National College of Music; but this would surely involve a waste of power, while gentlemen of their standing could not be expected to go wandering about the country for a trifle. We find much more real value in Mr. Hullah's original plan of selecting from the musical residents in each locality some one competent to assist the ordinary Inspector, provided help of the kind be needed. The idea is recommended by cheapness and practicability, both of them qualities which just now must be clearly demonstrated before "my lords" will take a step forward or the public will sustain them in doing so. Mr. Hullah may, we think, confidently reckon upon carrying his point, provided his demands are as modest as possible consistent with securing the object in view. Then, and only then, matters will be *en train* for the fair development of English musical aptitude. For the first time the masses will be taught music in the true sense of the term, and a way opened up along which talent that would have remained mute and inglorious may advance to the front and speak.

CLAUDIO MONTEVERDE.

HIS LIFE, WORK, AND INFLUENCE.

BY W. S. ROCKSTRO.

(Concluded from page 118.)

THE success of "Arianna" was only exceeded by that of "Orfeo," produced, also in Mantua, in 1608. Though so little of the first work has been preserved to us, we know enough about it to feel sure that it was in no wise so great an Opera as its successor. In this, Monteverde has used an orchestra the weight of which must have seemed overwhelming indeed to the musicians of his day; and he has, moreover, employed it in a way which fully entitles him to claim the honour of having absolutely invented that system of instrumentation which we still regard as the life of the lyric drama. His early predilection for the viol helped him as much in this matter as it had before tended to hinder his success in polyphonic composition, by implanting an ineradicable taste for instrumental forms of expression. He used this favourite instrument largely in his accompaniments, as may be seen from the following synopsis of the orchestra required for "Orfeo," in which seventeen out of the thirty-six instruments mentioned are of the viol species:

Duoi gravicembali.
Duoi contrabassi de viola.
Dieci viole da braccio.
Un arpa doppia.

Duoi violini piccoli alla
Francesa.
Duoi chitaroni.
Duoi organi di legno.

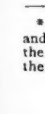
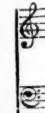
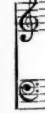
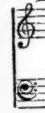
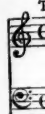
Tre bassi da gamba.
Quattro tromboni.
Un regale.
Duoi cornetti.

Un flautino alla vigesima seconda.
Un clarino, con tre trombe sordine.

These instruments were so combined as to give the greatest possible variety of colouring to the several accompaniments; not, as Hawkins would lead us to believe, by the reservation of a separate instrument for every character in the drama, but by a careful adaptation of the means employed to the exigencies of the situation to be illustrated: just as, two centuries later, the trombones in "Il Don Giovanni" were reserved, by Mozart, to add to the horror inspired by the first appearance of the Statue. And this is not the only particular in which "Orfeo" anticipates much which is generally regarded as peculiar to the lyric drama of our own day. By far the greater part of the Opera is in continuous recitative; and, even when more regular melody is introduced, it is not always easy to separate it from the purely declamatory strain it is intended to relieve. The closest attention is always paid both to the sense and the oratorical expression of the words, and musical effect is always unhesitatingly sacrificed to dramatic truth. One other coincidence is too singular to be passed over without notice. Most of us are accustomed to look upon the Introduction to "Das Rheingold"—formed upon one single chord, with one single bass note sustained throughout from beginning to end—as the most original piece of music that ever was composed. The Overture to "Orfeo" (here called Toccata) is formed upon one single chord, and has one single bass note sustained throughout from beginning to end. It is true that the earlier composition contains no more than nine bars, thrice repeated, while the later one, by reason of its fuller development, occupies 136; but this difference in length by no means lessens the strangeness of the analogy between the two. Nor is this analogy rendered any the less striking because it is manifestly accidental, but rather the reverse. For, taken in combination with the other coincidences we have pointed out, it serves to prove that dramatic truth cannot be claimed as the exclusive inheritance of any given epoch, still less as the personal property of any individual composer. It has been turned to good account by thoughtful writers of every age, and its value was certainly not underrated by Monteverde, though probably not half a dozen students now living have ever seriously studied his works or even seen his singular Overture. Happily for his reputation, "Orfeo" was not suffered to perish like its predecessor, "Arianna," but was published in a complete form at Venice, in 1609, and again printed in 1615. Both editions are now exceedingly rare; but a copy of the second, once the property of Sir John Hawkins, is preserved in the Royal Library at Buckingham Palace. Copious extracts from the Opera will be found in the Histories of Hawkins and Burney; and we here reprint the Overture, for the first time, in full, together with the delicious Ritornello which serves as its second movement. Had this Ritornello been printed, in mistake, by the editors of Mendelssohn's posthumous works, very few critics would have ventured to doubt its authenticity, though some might, perhaps, have said that the great modern composer had exceeded himself in the boldness of his dissonant combinations. The original score is written in five parts, for wind-instruments and viols; the upper part of the Toccata being played throughout upon the trumpet (*clarino*). We have been careful in our example to include every note indicated in the printed copy:—

"Toccata che si suona auanti il leuar de la tela tre volte con tutti li stromenti, & si fa un

Tuon
sordi



Tuono più alto volendo sonar le trombe con le sordine."



* At this mark the two upper parts cross, the first taking the minim and the second the two crotchets. They remain thus inverted until the sign (⊕), when they resume their natural position, the first taking the two crotchets and the second the minim.



"Orfeo" was followed in the same year, 1608, by "Il Ballo delle Ingrate," a mythological spectacle, containing some highly characteristic dance music, moulded into forms before unknown, and replete with rhythmic changes of a singularly interesting character. This was the last dramatic work produced by the composer during his residence in Mantua. It may seem strange that, after having given three such convincing proofs of a skill transcending all previous experience, he should have been contented to subside for a time into silence, instead of following up his triumph by a succession of Operas as ambitious, at least, as those he had already given to the world. But we must remember that, in these early times, the lyric drama had no fixed home. It was only in the palaces of princes that it could be heard at all; and even there the immense amount of preparation necessary to ensure a successful representation, and the enormous sums of money unavoidably lavished upon it, caused it to be justly regarded as an entertainment fitted only for occasions of extraordinary public rejoicing. An occasion of this kind was happily provided by the marriage of Francesco Gonzaga, but princely weddings are events of rare occurrence.

Monteverde remained ten years in the service of the Duke of Mantua, and only quitted it at last on receiving a call to still higher duties. On the death of Giulio Cesare Martinengo, in the year 1613, he was elected *maestro di cappella* at the Cathedral of S. Mark, in Venice. This circumstance cannot but have been most gratifying to him. The invitation was entirely spontaneous on the part of the *procuratori*, and was prompted solely by the wide-spread fame of his now universally acknowledged talent. No *maestro* in Italy, save the head of the Pontifical Choir, enjoyed a more honourable position, or one better calculated to lead to enduring celebrity, than that which was offered for his acceptance. Moreover, the terms in which the offer was made were flattering beyond all precedent. No previous *maestro* had received a stipend exceeding 200 ducats per annum. Monteverde's was fixed at 300. A further sum of fifty ducats was allowed for the expenses of his journey. A house was provided for him in the Canons' Close, a privilege quite contrary to the established usage. And, three years later, on August 24, 1616, his salary was augmented to 400 ducats, in order—to use the words of the original contract—that he might be persuaded to live and die in the service of the Republic. It was manifestly to his interest to do so. He was at this time a widower, with two sons, both of whom accompanied him to his new home and prospered there exceedingly; the younger, Massimiliano, becoming a noted physician; while the elder, Francesco, developing a fine tenor voice, was received into the Cathedral Choir, with an annual stipend of seventy ducats (afterwards increased to eighty), and was eventually admitted to holy orders. The Venetians did all that in their lay to prove their sincere respect for the *maestro* they had chosen. No wonder that he became devotedly attached to the city of his adoption, or that he delighted in signing himself thenceforth, "Claudio Monteverde, Veneziano."

The duties attached to the office Monteverde had accepted were, at this time, very heavy. Besides

composing for the cathedral, directing the performance of the music, and training the numerous choir, he was expected to furnish new compositions for every festival, great or small, connected with the state. He threw himself into the work with heart and soul, and gave the most perfect satisfaction to all concerned, making powerful friends on every side. His fame spread far and wide. In 1620 he visited Bologna, the city in which, twenty years previously, Artusi's memorable strictures had been published. All previous heartburnings were forgotten. The Bolognese received him with acclamation. A body of the most influential citizens met him at S. Michele in Bosco, to welcome his appearance with music and orations, and the Accademia Florida admitted him as an honorary member, and inscribed his name among those of the *Filomusi*.

On May 25, 1621, the Florentine strangers resident in Venice celebrated a grand Funeral Service in the Church of SS. Giovanni e Paolo, in memory of the death of Duke Cosmo II. Monteverde composed the music for the occasion, and the "Requiem" he produced is described in glowing colours by Giulio Strozzi, who tells us that the sad "Instrumental Symphony," moving its auditors to tears, was written "in imitation of the antient Mixolydian Mode invented by Sappho"; while the "Dies Iræ" and the "De profundis," sung at the Elevation of the Host, resembled "a dialogue between the Holy Souls in Purgatory and the Angels visiting them." This ill-judged encomium is only too suggestive. Strozzi was an enthusiastic disciple of the Bardi school, which condemned counterpoint as an antiquated barbarism, and cared for nothing but the newly invented monodic style; and, though no trace of the "Requiem" remains to verify the fact, we cannot doubt, from what he says, that Monteverde had already carried his dramatic effects into the Church.

Fortunately, opportunities were not wanting for the employment of dramatic talent in a more legitimate sphere. In the year 1624 Girolamo Mocenigo gave an entertainment in his palace, for which Monteverde composed a grand Interlude, called "Il Combattimento di Tancredi e Clorinda," founded on an episode in Tasso's "Gerusalemme Liberata." This remarkable piece—which is printed at length at the end of the "Eighth Book of Madrigals"—introduces orchestral effects more bold and startling by far than those which created so profound a sensation in "Orfeo"; amongst others, *pizzicato* passages for the stringed instruments, and a genuine *tremolo*, used so nearly in the way in which we use it now, that it might easily be made to pass muster in an opera by Gounod or Meyerbeer. None but an accomplished violinist could ever have invented such an effect. Common as such passages are now, this was looked upon as quite an extraordinary phenomenon, then; so much so that, as the composer himself tells us in his preface to the volume in which this work is contained, the members of the orchestra refused at first to play it. It was only with great difficulty that they were brought to a better mind; but, when once the experiment had been fairly tried, all present acknowledged its complete success.



In the year 1627 Monteverde was invited to the Court of Parma, where he composed five Intermezzi, illustrating the story of Bradamante, and that of Dido. In 1629 he composed a Cantata, entitled "Il Rosajo fiorito," to celebrate the birthday of the son of Vito Morosini, governor of Rovigo. A still finer opportunity for display was afforded, in 1630, by the marriage of Giustiniana, daughter of Girolamo Mocenigo, with Lorenzo Giustiniani. For this occasion Monteverde composed a grand Opera, written by Giulio Strozzi, and entitled "Proserpina Rapita," a work which contained so many choruses, dances, and recitatives, combined with so much novel instrumentation, and so great a multitude of magnificent scenic effects, that it bade fair to eclipse the fame of all his previous efforts.

The year 1630 was rendered memorable by a fearful national calamity—a pestilence, which broke out almost immediately after the marriage at the Palazzo Mocenigo, and in the space of sixteen months destroyed no less than fifty thousand lives.* On the cessation of this terrible plague, in the year 1631, preparations were made for building the celebrated votive church of Santa Maria della Salute, at the entrance of the Canale Grande; and, in the meantime, a grand Mass of Thanksgiving was offered, on November 28, in the Cathedral of S. Mark, the music for the function being composed, as usual, by Monteverde. Magnificent effects are said to have been produced in the "Gloria" and "Credo" of this new Mass, by the introduction of trombones (*trombe squarciate*). The composer probably found it impossible, at this period, to exclude the dramatic element from any of his compositions.

It is easy to imagine the gloom that this frightful visitation must have cast over all classes of society, and the solemn feelings it must have awakened in the minds of thoughtful men. We are not surprised, therefore, to find that, in 1633, Monteverde was admitted to the priesthood. A letter is still extant in which, speaking of an insult which had been offered to him in the Piazza di San Marco, by a singer named Domenico Aldegati, he complains of the affront, "not," to use his own words, "as Claudio Monteverde, Priest (for, as such, I pardon everything, and pray God to do the same), but as *maestro di cappella*."

We hear but little of Monteverde for some years after his admission to holy orders. But, during this period, the interests of Art were not suffered to languish. In the year 1637, the first regular Opera-house was opened for the public in Venice, near the Church of S. Cassiano, from which circumstance it was named Il Teatro di San Cassiano. The original *impresarii*—the first on record—were Benedetto Ferrari, the celebrated performer on the theorbo, and Francesco Manelli, the former of whom wrote the words, and the latter the music, of the Opera with which the new house opened, "L'Andromeda." The success of this speculation was complete. In the following year the same two authors produced a second work,

* We need scarcely say that the horrors of this pestilence were not confined to Venice. Its ravages in Milan are well described by Manzoni, in the "Promessi Sposi," on the authority of Tadino, Ripamonte, and other writers of the time.

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"La Maga fulminata." In 1639, Ferrari wrote both the words and music of "L' Armida"; Manelli set to music Giulio Strozzi's "La Delia, ossia la Sposa del Sole"; Francesco Cavalli—Monteverde's most famous disciple—followed with "Le Nozze di Peleo e di Tetide"; and, to crown the triumphs of the "season," Monteverde himself reappeared upon the scene with a new work, called "L' Adone," founded upon a libretto prepared by Paolo Vendramino, and so well adapted to the public taste, that it was performed, continuously, from the autumn of this brilliant year to the Carnival of 1640.

Manelli's "La Delia, ossia la Sposa del Sole" was also performed, in 1637, at the inauguration of a second theatre, that of SS. Giovanni e Paolo; and a third Opera-house, Il Teatro di San Mosè, was opened in 1641 with a revival of Monteverde's first great work, "Arianna." The reappearance of this early piece, after its repose of thirty-four years' duration, seems to have excited the venerable composer, now seventy-three years old, to almost superhuman exertion; for in this same year (1641) he produced two new Operas, "Le Nozze di Enea con Lavinia," and "Il Ritorno d' Ulisse in Patria," both written for him by Giacomo Badoaro, and both so successful, that he was tempted, in 1642, to set to music Gianfrancesco Businello's "L' Incoronazione di Poppea." This was the last great effort of his genius. He survived its production but a very short time. Moved, in his old age, by an irresistible desire to see once more the scenes among which his youth had been passed, he left his happy home for a time, intending to visit some of his oldest and most valued friends; but, while thus engaged, he was seized with a serious illness, and, feeling his powers rapidly failing, returned with all haste to Venice, where he died, respected by all who knew him, in the year 1643. His obsequies were celebrated with great solemnity in the Ducal Chapel. The music sung on this occasion was directed by Giovanni Rovetta, the *vice-maestro*, who eventually succeeded him in his office; but a second "Requiem" was sung soon afterwards, under the direction of his pupil, Giambattista Marinoni (*detto Giove*), in the Chiesa dei Frari, where his remains were entombed in a chapel on the Gospel side of the Choir, beneath a celebrated altarpiece, the joint production of Luigi Vivarini and Marco Basaiti. No name is mentioned on the stone covering of the vault, which, however, still remains, bearing the general inscription—

"CADAVERIBUS INSUBRIUM HUIUSCE COLLEGII
SARCOPHAGUS DICATUS MDXX. CONSULE JO. BAPT.
CUCETTO INSTAURATUS ANNO DOM. MDVHC."

A fairly good portrait of Monteverde is given by Francesco Caffi, in the first volume of his "Storia della Musica Sacra" (Venice, 1854). But the primary authority upon which all later reproductions rest is that engraved by D. Matteo Caburletto, in his "Laconismo delle alte qualità di Claudio Monteverde," a memoir which would have been exceedingly valuable had its writer—one of Monteverde's most intimate friends—confined himself to sober history instead of indulging in the high-flown panegyrics which provoke Ambros to exclaim against "the unusual title of this by no means 'laconic' production."

Monteverde's printed works are not numerous. Besides the "Canzonets for Three Voices," already mentioned as having been published in 1584, he has left us eight books of Madrigals, nearly all of which have been several times reprinted. Of these, the first appeared at Venice in 1587, the second in 1593, the third in 1594, the fourth in 1597, and the fifth in 1599. These are all for five voices. The sixth book, published in 1614, is chiefly for five voices also, but contains "Un dialogo a sette." The seventh book, for

one, two, three, four, and six voices, was printed in 1619. The eighth book, consisting of "Madrigali guerrieri e amorosi," and containing also "Il Combattimento di Tancredi e Clorinda," closed the series in 1638. There are also a few stray Madrigals contained in other collections; and in 1607 the composer's brother, Giulio Cesare Monteverde, edited a volume of "Scherzi musicali a tre voci," in which he reprinted the letter, "Agli studiosi lettori," already mentioned.

Three volumes only of Church music remain to us. A "Missa senis vocibus, et Vesperæ, &c." (Venice, 1610); a more important work, entitled "Selva morale e spirituale nella quale si trova Messe, Salmi, Hymni Magnificat, Motetti, Salve Regina, e Lamento; a 1, 2, 3, 4, 5, 6, 8 voci con violini" (Venice, 1623); and a posthumous volume, printed in 1650, and entitled "Messe à quattro voci e Salmi a 1, 2, 3, 4, 5, 6, 7, 8 voci concertati con le Lit. dell B.V."

The "Lamento" mentioned in the title of "Selva morale e spirituale" is the "Lament of Ariadne," shown in example 10, converted, by the adaptation of new words, into a "Pianto della Madonna" and by no means improved by the change. We have already said that this is the only portion of "Arianna" now remaining to us. "Orfeo" was published, complete, in 1609, and reissued in 1615. The "Combattimento," published in the "Eighth Book of Madrigals," is the only other dramatic work in print; but, by a most fortunate accident, the entire score of "Il Ritorno d' Ulisse in Patria" has been preserved in MS. In the year 1641 Monteverde sent a copy of the second edition of his "Selva morale" to the Empress Eleonora, at Vienna, and accompanied the gift by a complete copy of his new Opera (then just produced), not in his own handwriting, but enriched by annotations which are believed to have been added by himself. This book was highly prized by the Emperor Leopold I., whose portrait is impressed in gold upon the binding; but it long remained forgotten in the imperial library, where it was at length discovered by the indefatigable Ambros, who transcribed it entire, "in order," as he says, "that there might be a second copy in the world."

It is much to be regretted that so many of Monteverde's MSS. have either been destroyed or hidden away in corners whence it seems all but impossible to disinter them. The number of his compositions for the Cathedral of S. Mark is known to have been prodigious; but, thanks to conflagrations in times past, and depredations of later date, none of them now remain. An inventory, dated 1720, mentions one Mass only, and that has since disappeared. A few works may be found in the libraries of some Italian cathedrals, but Caffi believes that a far larger collection of such treasures is accumulated at Breslau, to which city vast numbers of invaluable MSS. were removed on the dissolution of some of the German monasteries. In connection with this subject Fétis tells a curious story, to the effect that Gaspar Monge, the well-known mathematician and enthusiastic musical amateur, caused copies to be made from a large collection of Monteverde's Church Music, preserved in the library at S. Mark's; that he intrusted them, for transmission to Paris, to the care of the celebrated violinist, Rodolph Kreutzer, who utterly neglected his charge; and that, when the French army was compelled to retreat from Venice, the allies took possession of the cases in which they were packed, and carried them away to England. Can they be still in existence?

In estimating Monteverde's influence upon the music of the seventeenth century, we must not omit to take into consideration the condition of Art before he began to study it. It is impossible to believe that the polyphonic schools could have been brought to a higher state of perfection than that in which they

were left by Palestrina, Vittoria, Luca Marenzio, and their great contemporaries. Nor can we, in the face of all historic experience, believe it possible that they could have remained stationary in that perfect condition for any length of time. In every branch of Art—it is a sad, but inexorable law!—when progress ceases, decadence is inevitable. The signs of such decadence were palpable enough, before the sixteenth century had passed away. Monteverde's own Church compositions and madrigals were evidences of its only too rapid approach. Had he written these alone, instead of honouring him as an inventor it would have been our duty to join Artusi in denouncing him as the corrupter of an excellent and beautiful thing. Even as it is, we cannot but deplore the fatality—inevitable though it was—which prevented both himself and his disciples from seeing more clearly the true tendency of the principles he was inculcating. Happy would it have been if he could have started on a confessedly new basis, left the lovers of the old school to carry out their own traditions in their own way, and confined his attention exclusively to the cultivation of dramatic art—if he could have built his own beautiful temple without destroying the grand old Gothic fane on the site of which he sought to raise it. It was not until the last stone of that fane had been cleared away that the full beauty of the new structure was manifested. Each style was beautiful—nay, perfect—in itself; but the mixture of the two was as incongruous as the intrusion of Roubiliac into Westminster Abbey. It was impossible that he should either have foreseen this, or have fully comprehended the significance of his own discoveries. Let us, then, forget the past, and give him due thanks for the good things he has bequeathed to us—the free style, the passionate dissonances without which that style would lose its most powerful means of expression, dramatic truth, symmetrical form, a clear perception of the force of rhythm, and a system of instrumentation which forms the basis of the latest “novelties” of the present day. Unless we assume that, if he had not invented these things, some one else would have done so—which is a very unfair assumption indeed—it is clear that, without Monteverde, we could have had no Handel, no Bach, no Haydn, no Mozart, and no Beethoven.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. VI.—MENDELSSOHN (continued from page 121).

THIS chapter will be of a desultory nature, inasmuch as, unlike those lately devoted to “Elijah” and Mendelssohn's Berlin engagement, it cannot have running through it a continuous theme. But the fragments in our master's letters—as by this time the least interested reader very well knows—ought not to be neglected. Indeed, they often throw fuller light upon his character than more elaborated utterances. The present will be a chapter of fragments.

In April, 1841, an overture, “Hero and Leander,” by Julius Rietz, was performed at Leipzig under Mendelssohn's direction, and, after his usual kindly fashion, the greater composer wrote to the lesser in terms of mingled felicitation and criticism. We may pass the compliments, and confine ourselves to the strictures, which are of real worth, and remarkable as applied not only to Rietz but to Mendelssohn himself: “I perceive a certain spirit, especially in the overture, which I myself know only too well, for in my opinion it caused my ‘Reformation Symphony’ to fail, but which can surely and infallibly be banished by assiduous work of various kinds. Just as the

French, by conjuring tricks and overwrought sentiment, endeavour to make their style harrowing and exciting, so I believe it possible, through a natural repugnance to this style, to fall into the other extreme, and so greatly to dread all that is piquant or sensuous that at last the musical idea does not remain sufficiently bold or interesting—that instead of a tumour there is a wasting away. It is the contrast between the Jesuit churches and their thousand glittering objects, and the Calvinists, with their four white walls. True piety may exist in both, but the right path lies between the two. . . . The fundamental thoughts in your Overture and my ‘Reformation Symphony’ (both having, in my opinion, similar qualities) are more interesting from what they indicate than actually interesting in themselves. Of course I do not plead for the latter quality alone (as that would lead us to the French), nor for the first alone either; both must be united and blended. The most important point is to give to a theme, or anything of the kind, a real musical interest. This you well understand in your instrumentation, and I should like to see you steer boldly in that direction in your next works, without, however, injuring, by the greater finish and sharpness of your musical thoughts, your excellent foundation, or your masterly and admirably carried out details of instrumentation, &c.” This is obviously a plea for the spirit as against the mere form of musical composition, and reveals the reason why the “Reformation Symphony,” with its prevailing scholasticism, did not satisfy its fastidious author, and was so long withheld from public notice. Since Mendelssohn's day, unfortunately, we have gone to the other extreme; and if certain composers were now to lock up their works on the plea that they too much resemble, not a Calvinistic chapel, but a Jesuit church, art would certainly not be a loser, as it was by the withholding of the “Reformation.”

It must already have been observed that Mendelssohn's attitude towards musical critics was not precisely that of a friend. One so sensitive could hardly have taken up such a position, and it is clear that, while abstaining from positive resentment, he found relief in now and then sending an arrow obliquely in the direction of the critical camp. Writing to David from Berlin, in October, 1841, *à propos* to “Antigone,” the master said: “If it were not so difficult here to come to any kind of judgment about a work! There are, for the most part, only shameless flatterers, or equally shameless critics to be met with, and there is nothing to be done with either, for both from the very first deprive us of all pleasure. As yet I have had only to do with admiration, but after the performance the learned will, no doubt, come forward and reveal to me how I must and should have composed, had I been a Berliner.” It was, perhaps, hardly fair to assume the intended committal of an offence, and punish the not yet guilty with a sneer, but this aptly illustrates the general tone of the writer towards those who were professionally bound to treat him as a subject for dissection. Mendelssohn had, however, more good sense than to enter into any newspaper controversy, and he even declined offers on the part of others to take up the cudgels on his behalf. One such offer was made with reference to “Antigone,” by Professor Dehn, of Berlin, and Mendelssohn thus replied: “Although I entirely agree with you that my choruses to ‘Antigone’ will furnish an opportunity for a number of unfair and malignant attacks, still I cannot meet these unpleasant probabilities by the means which you are so good as to propose to me. I have always made it an inviolable rule never to write myself in newspapers on any sub-

ject connected with music, nor either directly or indirectly to prompt any article to be written on my own compositions; and although I am well aware how often this must be both a temporary and sensible disadvantage, still I cannot deviate from a resolution which I have strictly followed out under all circumstances." Mendelssohn's proud abstention from any interference with the natural course of his music after it had been once given to the world did not stop at a refusal to sanction newspaper advocacy. He declined to follow what seems then to have been the fashion in France, and conciliate the leading performers by means of presents. His "Antigone" was brought out by Julius Stern at the Odéon in 1844, and we gather that Stern suggested a substantial and personal compliment to the principal artists engaged. In answer Mendelssohn said: "This would be contrary to the fixed principles which I adopted at the beginning of my musical career—never in any way to mix up my personal position with my musical one; never to improve the latter by the influence of the former, nor in any manner to bribe public or private opinion with regard to me, or even to attempt to strengthen it. Precisely owing to the heartfelt gratitude I entertain towards all those who interest themselves in my music, it would be impossible for me to follow the fashion of giving presents, without embittering for the future the gratitude and joy emanating from it. And although this fashion may have been introduced by the greatest authorities, I must always remain true to myself and to what I deem to be right, and feel to be so: so you must excuse me for not complying with this practice. I trust that you will not be angry with me, but rather defend me against those who may attack me on this account. You will acknowledge that every man must fix certain rules by which he is to live and act, and therefore will not misconstrue my adhering to mine." It is worthy of observation that nearly all the great composers have acted with regard to their works in the spirit of Mendelssohn, and that it was reserved for Richard Wagner to show how a man can not only create musical works, but act as leader of a pen and ink crusade on their behalf. The advantage of the innovation is not yet sufficiently obvious to warrant anybody in seeking to establish it as a custom.

Never weary of urging his friends to be true to themselves and their vocation, Mendelssohn wrote in January, 1842, to Eckert, who then resided in Paris, giving him some advice which cannot be too deeply pondered by those who have yet to discover that true music is not an affair of calculation but of inward impulse: "You have reached a standard that may in every relation well be called a mastership, which all musicians or friends to music must highly esteem, and beyond which nothing actually extrinsic (whether it be called erudition or recognition, facility and knowledge, honour and fame) is any longer worth striving for; but this is, in my opinion, just the time when true work first really begins. The question is then solely what is felt and experienced within a man's own breast, and uttered from the depths of his heart, be it grave or gay, bitter or sweet. Character and life are displayed here, and in order to prevent existence being dissipated and wasted when brilliant and happy, or depressed and destroyed when the reverse, there is but one safeguard—to work and go on working. So for you I have only one wish—that you may bring to light what exists within you, in your nature and feelings, which none save yourself can know or possess. In your works go deeper and deeper into your inmost being, and let them bear this distinct stamp. Let criticism and intellect rule as much as you please in

all outward questions and forms, but in all inner and original thought the heart alone and genuine feeling. So work, daily, hourly, and unremittingly; *there* you can never reach entire mastery or perfection; no man ever yet did, and therefore it is the highest vocation of life." In these words we have the loftiest possible conception of the creative musician, who appears to us as coming out of himself only to master the forms of art, and then retiring whither none can follow, into the depths of his own nature, and speaking thence direct to the universal soul.

As to the musician's utterances, Mendelssohn's reply to a correspondent who asked the meaning of some of the "Lieder ohne Worte" may well be introduced here. It is one of the most valuable declarations upon a topic often debated that the literature of our art contains, and expresses in small compass that which might be amplified to volumes. In effect Mendelssohn propounds this thesis: "Music is more definite than words, and to seek to explain its meaning in words is really to obscure it." Every sentence in the following extract should be well weighed: "There is so much talk about music, and yet so little really said. For my part, I believe that words do not suffice for such a purpose; and if I found that they did suffice, then I certainly would compose no more music. People often complain that music is so ambiguous that what they are to think about it always seems so doubtful, whereas every one understands words. With me it is exactly the reverse, not merely with regard to entire sentences, but also to individual words; these, too, seem to me so ambiguous, so vague, so unintelligible when compared with genuine music, which fills the soul with a thousand things better than words. What any music I love expresses to me is not thought too *indefinite* to be put into words, but, on the contrary, too *definite*. I find in all attempts to put such thoughts into words something commendable, but there is yet something unsatisfactory in them all; and so it is with yours. This, however, is not your fault, but that of the words, which do not enable you to do better. If you ask me what my idea was, I say just the song as it stands; and if I had in my mind a definite term or terms with regard to one or more of these songs, I should not like to disclose them to any one, because the words of one person assume a totally different meaning in the mind of another person—because the music of the song alone can awaken the same ideas and the same feelings in one mind as in another—a feeling which is not, however, expressed by the same words. Resignation, melancholy, the praise of God, a hunting song—one person does not form the same conception from these that another does. Resignation is to the one what melancholy is to the other; the third can form no lively idea of either. To any man who is by nature a keen sportsman, a hunting song and the praise of God would come pretty much to the same thing; and to such a one the sound of the hunting horn would really and truly be the praise of God, whereas we hear nothing in it but a mere hunting song, and if we were to discuss it ever so often with him we should get no further. Words have many meanings, but music we can all understand correctly. Will you allow this to serve as an answer to your question? At all events it is the only one I can give, although these, too, are nothing after all but ambiguous words." We have here the case very acutely and, as it seems to us, very conclusively put. Here, moreover, we see the sufficient reasons why Mendelssohn's "Lieder ohne Worte" were given to the world without the distinctive appellations which some people of weak musical perceptiveness are fond of inventing. The master shows clearly enough

that to call one piece "Melancholy" or another "Resignation" is certainly to limit and probably to distort its meaning, since the same word does not of necessity imply the same thing to different minds. Music is freer and more potent, therefore, when dissociated from any attempt at a verbal definition of the feelings it is meant to excite, and, by a parity of reasoning, that which we call programme music, or music written to illustrate incident and emotion recognised by verbal description, occupies an inferior rank.

Turning from this grave subject, we meet with a letter beautifully suggestive of Mendelssohn's true kindness of heart. It is addressed to Simrock, the Bonn publisher, on behalf of a brother composer, indicated in the published correspondence by the initial X. We know now, for the person most concerned has told us, that X really stands for Ferdinand Hiller, who, at this time (1842), had not the public ear to the extent which, in Mendelssohn's opinion, he deserved. Hiller has reprinted the letter in his book on Mendelssohn, and truly says that "it displays a wonderful amount of tender consideration and loving sympathy." No one can peruse it without seeing the writer in a beautiful light, and enjoying a look into the depths of a most amiable soul. We give the more noteworthy passages: "During my stay here I heard by chance that my friend and colleague in art, Herr Hiller (X), had written to you about the publication of some new works, but hitherto had received no answer. Now, both in the interest of art as well as in that of my friend, I should indeed be very glad if the answer were to prove favourable; and as I flatter myself that you place some value on my opinion and my wish, it occurred to me to write to you myself on the subject, and to beg of you, if you possibly can, to make some of my friend's works known to the general public. My wish for the secrecy which I wish you to observe towards every one and under all circumstances is owing to this—that I feel certain Herr Hiller would be *frantic* if he had the most remote idea that I had taken such a step on his behalf. I know that nothing would be more intolerable to him than not to stand absolutely on his own ground, and therefore he *never* must know of this letter. On the other hand, it is the positive duty of one artist towards another to assist as much as possible in overcoming difficulties and annoyances, and to contribute as far as lies in his power to the attainment of his aims when such aims are noble and in a good cause, and both are so to the highest degree in this case. I therefore beg you to publish some of his new compositions, and above all, if possible, to enter into a more permanent connection with him." Then follow some outspoken observations on the duty of a publisher to place "more faith in true worth than in any chance result," after which Mendelssohn continues: "Forgive the liberty I have taken, and, if possible, comply with my wish. So far as I have heard, there is no pretension to any considerable sum for these works, but a very strong desire that they may be generally circulated and made known, and that the correspondence should be carried on in a friendly spirit. If you will or can enter into the affair, I rely on your *sacred silence* as to my interference, my name, and my request. If I shortly hear from my friend that you have written to him in a kind manner, and have agreed to assist him in making the public familiar with his songs and pianoforte works, how heartily shall I then rejoice! . . . I mean to set to work shortly, and to overwhelm you with music-paper (as soon as it is well-filled) and to request in my own name what I now so urgently and anxiously entreat in that of my friend." It is pleasant to know that this effort to "do good by

stealth" succeeded and bore fruit. Simrock behaved most graciously in the matter, and Mendelssohn's almost boyish delight shines through every word of the note he sent in acknowledgment: "I must confess that I had not expected such ready courtesy and satisfactory compliance with my letter of solicitation. I now doubly rejoice in having taken a step which a feeling of false shame and that odious worldly maxim 'don't interfere in the affairs of others,' which occurred to me while writing, nearly deterred me from carrying out. Your conduct, as displayed in your letter of yesterday, has confirmed me more than ever in what I esteem to be good and right; so I intend to lay aside for ever the (so-called) highly prized worldly wisdom, and henceforth to pursue a straightforward course, according to my own first impulse and feeling: if it fail a hundred times still *one* such success is ample compensation." Who does not feel drawn to Mendelssohn by his noble and practical sympathy with a struggling brother, and by his unaffected delight at the result obtained? Another illustration of this part of Mendelssohn's character is to be found in the letters of the same period. The autumn of 1842 saw Mendelssohn again in Switzerland, going over some part of the route traversed by him in 1831. Passing through the Unterwalden, he sought out his old guide, and found him. "We mutually recognised each other, to our great joy," he writes to his mother. "He is now the landlord of the 'Crown' in Meiringen. Dearest mother, recommend the man and his house to all your correspondents. I am quite determined to write to London and ask Murray to praise the 'Crown' in Meiringen in his next red Guide Book to Switzerland. He can do so with a clear conscience. Michael has a good house, an extremely pretty wife, and five fine children, for whom I bought a few little trifles and some toy soldiers in Unterseen, and thus we had a happy meeting after a lapse of eleven years. He brought me the words of the song in G major he sang at that time, the melody of which I had retained, but always plagued myself in vain about the verses. When I told him that we wished to go to the Grimsel he got very red, and said, 'Then I must go too—I must go!' so he intrusted the public room (which is his department) to the care of a friend, and was ready next morning with his mountain staff and blouse, and led the horses past some awkward places, and the ladies past the most dangerous ones, and us too, when it was possible to cut off the distance by footpaths; and the people in Guttannen laughed at seeing him again. 'It is only for a little while,' said he; and a man who was making hay called out to him, 'Oho, Michael, so you can't give up being a guide yet!' He confided to me that it did sometimes seem hard to be obliged to do so, and if he did not think of his wife and children, who knows what might happen? We separated on the Grimsel. This was a pleasant episode." And pleasant it is to us who read Mendelssohn's simple yet graphic description. Our master did not forget his humble friend when far away from him. A few months later he wrote to Klingemann in London, and said: "A request occurs to me which I long ago intended to have made to you. In Switzerland I saw my former guide, Michael, whom on my previous mountain expeditions I always found to be an excellent, honest, obliging fellow, and on this occasion I met with him again, married to a charming, pretty woman. He has children, and is no longer a guide, but established as landlord of the 'Krone.' . . . It is a most genuine Swiss village inn taken in its best sense. Now Michael's greatest wish is to be named among the inns at Meiringen in the new edition of Murray's 'Switzerland,' and I promised to endeavour to effect this for him. Is it in your power to get this done? . . . Michael said that the author of the

handbook had been there, and was very much *fâché* by the other landlords. His means did not admit of this; still he would give a good round sum of money if he would only mention him. I was indignant and said, 'Without money, or not at all.' But I thought of many musical newspapers and composers, so I did not lecture him much on the subject, for fear that he might one day hear something of the same sort from one of my colleagues and take his revenge. There is now a general complaint that the large town hotels have superseded the smaller, comfortable, genuine Swiss inns. This is one of the latter sort, so Murray must really recommend it. Pray do what you can about this, and tell me if you succeed. Forgive my troubling you, the secretary of an embassy, with such things, but if you knew Michael you would like him, I am sure." Genuine kindness of this sort resembles good wine, and needs no bush. Moreover, to add a word would be to spoil the effect of the incident as described by Mendelssohn himself.

Now let Mendelssohn stand before us as a conservator of the works of his fellow masters—even of that in them which might be amended. We have before seen him in this capacity, and it seems as though advancing years only increased the reverence in his nature and heightened his horror of the vandalism which would, in the name of improvement, lay hands upon sacred things. Writing to Simrock about Mozart's "Die Zauberflöte," he says: "I should like to know whether you are disposed to allow the original correct text to be substituted in your plates of this opera, and some proofs to be taken. It appears to me almost a positive duty that such a work should descend to posterity in its unvitiated form. We, indeed, all know perfectly well, for instance, the aria beginning "Dies Bildniß ist bezaubernd schön," but if, in the course of a few years, the younger musicians always see it written, "So reizend hold, so zaub'risch schön," they will acquire a false idea of Mozart's thoughts; and I go so far as to assert that even the most undeniably bad passages in such a text deserve to be retained, as Mozart composed music for them, and they have thus become household words all through Germany. If improvements are to be proposed it is all very well, but they ought to stand side by side with the original words; in no case should these words be entirely banished, otherwise fidelity towards the great master is not properly observed. . . . If you resolve to alter your plates then I shall be the first, but certainly not the last, of your customers to thank you for it." Wholesome words these at a time when men are starting up on every hand to tell us what the masters might, could, should, or would have written under this, that, and the other condition, and proposing to conform the text to such imaginings. The passage just quoted is, however, as regards Mendelssohn himself, only an outcome of the severe artistic morality which shines in many letters, above all in one written to Herr Otten, of Hamburg, who had drawn a flattering comparison between our master's music and the fashionable effusions of the day: "I believe that this (the fashionable) mode will soon pass away, even without any counter-influences. To be sure, a new one is certain to start up, but just on this account it seems to me best to pursue one's own path steadily, and especially to guard against an evil custom of the day, which is not included in those you name, but which also does infinite harm—squandering and frittering away talents for the sake of outward show. This is a reproach which I might make to most of our present artists, and to myself also more than I could wish. I have no great inclination, therefore, to extend my travels, but rather to restrict them, in order to strive

with greater earnestness for my own improvement instead of the good opinion of others." As Mendelssohn appears in this extract, so we may leave him for a month, carrying with us till we meet the master again a remembrance of true nobility, perfect uprightness, and gentleness like the gentleness of a little child.

(To be continued.)

MR. SIMS REEVES'S FAREWELL.

It is not alone the unexpected which startles us—indeed, if proverbial philosophy may be trusted, the unexpected should never astonish, since it is always happening. Be this as it may, there are some events which we know will take place in the order of nature, and yet they come upon us as a surprise. Among them, certainly, is the retirement of a great and favourite artist. To such an one belongs the proud privilege of weaving himself, as it were, into the texture of the lives of all who sympathise with his art. Unconsciously, perhaps, but effectively, he is accepted as an element in the constitution of existence, and, although our moments of reflection show that a time of separation must come, the rule is to act and feel as though it never would. This may especially be said of musical artists in general, and of vocalists in particular. Unlike the painter, sculptor, or poet, who works in the seclusion of the *atelier* or study, and can speak to the world without coming beyond the shadow of his home, musical artists are personally known. They are not names only, but living men and women whom the public can approach, and between whom and the public often arises a feeling of friendship, although never a word may have been exchanged. The vocalist in this respect has an advantage over the instrumental performer. The one is only seen, of the other we behold the form and hear the voice. The one approaches us in person through the channel of but a single sense; the other has a double road of communication, and is so much the more near when discharging the functions of his art. Hence the firm, strong hold which great vocalists have at all times taken of the public; hence the interest their movements excite, and the feeling called forth when it is decided that the bond uniting them to their admirers must be severed. Such a decision has been arrived at by the famous singer whose name is at the head of this article, and the authoritative announcement of it which we now make, albeit not surprising, will yet surprise through an instinctive objection to anticipate it. Mr. Sims Reeves has figured so long upon the lyric stage and concert platform, and has occupied so large a space in public regard, that only with difficulty can we accommodate ourselves to the idea of a time when the place that now knows him will know him not, and when the voice always associated with our conception of the best in vocal art will be silent. Out of this regret inevitably arises, and not alone selfish regret. We may, and must, be sorry for the extinction of a shining light in the firmament of music. But we are bound to sympathise also with the emotion of every man who reaches the conclusion that his life's work is done, and that for him there can be no more ambition, achievement, and reward. Not without a pang do those who have lived in the sight, and upon the favour of the public, withdraw into obscurity. Hence the feeling called forth by Mr. Reeves's retirement will have himself for an object as much as our own selves and the art that loses an illustrious exponent.

It is not our present purpose to discuss the career, estimate the qualities, and sum up the life-work of Mr. Sims Reeves. The time for that task has yet to

come, and before it arrives Mr. Reeves may add no inconsiderable or unimportant chapter to his history. But we do wish to place before the public such circumstances connected with the closing episode in the artist's public life as may not only gratify curiosity, but excite a determination to make it, in point of success, worthy of all that has gone before. We hardly need to try and induce amateurs everywhere to "see the last" of Sims Reeves. That they will do so of their own accord is a foregone conclusion, and, as though justly reckoning upon this, Mr. Reeves proposes to make his final campaign both lengthy and comprehensive. His retirement will be a deliberate and dignified proceeding, so arranged as that all may take farewell under conditions favourable to after reminiscence of his great and varied achievements. No one, we suspect, will charge the famous tenor with overweening vanity on this account. A man cannot live for more than a generation amid the applause of his fellows without perceiving that he is something in their eyes, and that by acting upon the perception, in such a matter as the present, he best consults their wishes. If, then, Mr. Reeves proposes to begin his farewell performances next autumn, and close them at the end of 1882, the fact may be accepted as evidence of sympathy and goodwill which two years of leavetaking cannot exhaust.

Mr. Reeves will, we understand, appeal in the first instance to his Irish friends, and make a tour through the sister island during the coming autumn. He may expect the traditional "hundred thousand welcomes" of a warm-hearted people, for, though the great artist has not been able to visit them much of late, his name and fame are cherished with true Celtic fervour. Presumably he will appear in Ireland both on the stage and platform, but, in any case, he purposes to be back in London to fulfil a series of engagements through the following winter and summer. In the autumn of 1881, Mr. Reeves will commence the round of Great Britain, making, as is easy to foresee, a triumphal progress from place to place, and being everywhere hailed with a mixture of pleasure and sorrow. At the close of this tour he returns to London, for the purpose of appearing, during the remainder of 1882, both in opera and oratorio. With admirable fitness, his farewell to the lyric stage is to be made in the part of *Edgardo*, ("Lucia")—one associated with the greatest triumphs of his early days. But even more interesting, perhaps, than Mr. Reeves's performances in opera will be his rendering, for the last time, of the sacred airs with which his name is so brilliantly associated. In view of all this, every amateur will pray that the great tenor may have health and strength to carry out his purpose. The work is heavy, and the circumstances are exciting, but given bodily vigour, it will be brought, no doubt, to a triumphant close, and enable those who may chronicle the ending to write with perfect truth, "*Finis coronat opus*."

"After the fathers come up the children." Even as, years ago, a Mr. Reeves studied singing in Italy, and returned hither to reach fame by "leaps and bounds," so now another Mr. Reeves is studying singing in Italy, hoping for like reward. Both gentlemen—father and son—will go together through the closing tours of the elder; and in Mr. Herbert Reeves, if report may be trusted, Mr. Sims Reeves will leave to his admirers a fitting artistic legacy. Should the son worthily take up and wear the mantle of the father, a famous name will have been rescued from becoming only a memory, and we may regard him who made it famous as, after a double manner, living on in the person of his child.

COPYRIGHT IN MUSIC.

THE question of "copyright" or the "right of copy," or briefly "copy," as it was formerly styled, has attracted considerable attention since the recent report of a Royal Commission on the subject. It is pretty well known that the said Commission arrived at the conclusion that copyright should be continued to be treated as a "proprietary right."

To the man of business it appears singular that a similar decision should need reaffirming, or that proprietary rights should have ever been questioned even in literary or artistic productions. The trader himself claims protection in regard to a species of property so indefinite as a trade mark. Yet if a manufacturer places on his fabrics a symbol not his own, he is morally guilty only of the minor sin of plagiarism; a form of imposition treated in law as a misdemeanour, and in extreme cases as forgery. Whereas when a publisher reproduces without authority a literary work, it is not merely a question of misrepresentation in respect to the manufacture of the product, but of an absolute and direct appropriation of the product, consisting not in the materials, but in the creative labour, embodied or symbolised in printer's type.

On that account this subject is nearly always treated purely from the author's point of view. The mercantile question of the cost of printing and publishing is not an element in the case. The publisher who acquires proprietary rights only appears as the representative of the author. Hence the difficulty in one sense, because it is impossible to clearly appraise the money value of the author's labour. In the eyes of the law one book or one piece of music is as good as another. On the other hand, although a manuscript or mere private letter is the property of the writer, the proprietary right is publicly established by the act of printing and publishing. The tangible and portable book or piece of music is recognised by the law as vicariously representing an incorporeal property, or a general and indefinable right residing in the author.

In that recognition the law follows the same process of reasoning it adopts in reference to the pilfering of a mercantile bill or a bank-note, intrinsically worthless beyond the trifling cost of paper and printing. In any case it is in some sense property; but the law clearly recognises in the formal inscription and at a specified period something beyond the intrinsic value, and without reference to the ultimate security of a particular bank or commercial firm. The law here, as in many other cases, sets us the example of taking up a subject in the stage in which at a certain period it practically exists; independently of abstract questions that have an origin antecedent to human law, and even to society in its more complex forms.

It may be perfectly true, as Mr. Matthew Arnold reminds us when writing lately on this same subject, that "if we go down into our own minds and deal quite freely with our own consciousness we shall find that we have no natural rights at all." Indeed, as a matter of fact, we have no natural right even to live. Fortunately, and *per contra*, no one has a natural right to deprive us of life. Being here, we have firstly to make the conditions of existence possible, then bearable, and finally, as society advances, agreeable; or as agreeable as we can under the circumstances. As Mr. Arnold would tell us, if we have no natural rights we have "natural instincts"; and to prevent others interfering with the gratification of our instincts, and particularly with the gratification of the "instinct to possess," is the beginning of law.

Adding precedent to precedent, and volume to volume of statutes, we arrive at last at a certain

precision in ascertaining the degree to which we can interfere with impunity, even with the artificial or conventional rights of other people. In regard to copyright, although there are various subtle considerations not yet determined or duly provided for by the statutes in force, there are a few enactments so plain that it is astonishing how frequently, and in some instances how innocently, they are violated.

It is a misfortune inherent in the nature of the whole question that the several arts the law of copyright is intended to protect differ in many essentials. It is impossible to multiply pictures, except by the hand of the original artist, in the same sense we multiply copies of books or music. In one clause of an Act we may combine dramatic pieces and pieces of music; yet the performance of a drama without remuneration to the author may to him be a hardship; whereas the performance of a song in public, although the law prohibits it without permission, is a positive benefit to the composer, and in fact an advertisement for which unhappily he is sometimes weak enough to pay. Even the opera composer is better situated in that respect than the dramatist, because the composer or the publisher who represents him can sell the opera in fractions or excerpts.

The law on these subjects suffers not only from the indifference of legislators to certain branches of the question, but from the proverbial clannishness and economic illiberality of the literary or artistic mind itself. What is wanted in this country is a Minister of Fine Arts, or some power above "specialism," and who, in addition to his own knowledge, could acquire technical information with greater ease than that cumbrous institution known as a "Royal Commission," whose conclusions end in compromise between the particular interest and the general interest, and are seldom even attended to for years after it makes its report, if they are ever attended to at all.

In some arts, and in music above all, it is next to impossible, in the interests of the general public, to cover by enactment the various methods of evading the law of copyright without descending into frivolous detail. To remedy that difficulty the law has very properly made certain plain cases so comprehensive in the interests of the author that the public have to trust to his common sense as a protection against vexatious litigation. The forbearance of the author is liable to abuse, and occasionally it is worth the while of an author or publisher to threaten or commence an action, to persuade people into an understanding of the letter of the law. A curious case of the kind occurred some thirty years ago, and is reported in "THE MUSICAL TIMES" of June, 1852. The well-known publisher of that date, Mr. Novello, brought a friendly action against Mr. William Sudlow, who was then secretary of the Liverpool Philharmonic Society. The action was simply to try a point of law. The Society had included in the programme of one of its concerts a part-song called "The Wreath," by Benedict, which had appeared in "Novello's Part-Song Book," and was the property of Mr. Novello. Nothing could seem more natural than that Mr. Sudlow, in the exercise of his duties, should get the parts for his chorus cheaply lithographed, instead of going to the expense of purchasing so many copies of the book. Mr. Novello, however, made a request that the lithographed copies should be sent to him, and that Mr. Sudlow should purchase the copyright edition of the work. The secretary of the Liverpool Philharmonic Society replied, expressing his surprise at the demand, as he had never "sold any of the copies, or hired any out." An action ensued, and it was contended on the part of the defendants that if the plaintiff's argument were to prevail, it would extend to give an action in the minutest case, "for

instance, of copying out a piece of music for a pupil to play or the like, or by a young lady for her music-book." Such trifling pleas had, however, no influence with the Court at Westminster. The Lord Chief Justice (Sir John Jervis), Sir Cresswell Cresswell, Sir Edward Vaughan Williams, and Sir T. Noon Talfourd, before whom the case was tried, ruled that "the multiplication of the songs for gratuitous distribution" was an infringement of the Copyright Act; and judgment was given for the plaintiff.

Copyright is defined in the Act to mean "the sole and exclusive liberty of printing or otherwise multiplying copies of any subject to which the said word applied."

Even making a single copy with the pen is illegal; although, as we have already intimated, proprietors do not generally speaking defend their rights when invaded in that way. But, little by little, when men find they can make a single copy with impunity they will make two, or a dozen, or two hundred; and when, as in the present day, all manner of scientific and mechanical appliances may be devoted to the multiplication of copies of printed music, much amateur and professional labour in new arts of printing that begins harmlessly, and proceeds innocently, may end sooner or later in a deliberate system of plunder. Many excellent and worthy people who may think the end justifies the means, or that devotional songs are barely to be ranked as human property, will benevolently recommend to their friends this or that process of multiplying copies of hymns for congregational use. But they must be reminded that the law is only in a few limited and very clearly defined cases a respecter of purposes. These gentlemen can multiply copies of the music of Bach and Handel and Purcell by a "blue process," a green process, or any process they choose; and when such music fatigues the public they can do their own compositions and arrangements in blue; but the unauthorised multiplication, in any form, of copyright music is robbery, subject to penalties which authors in their own interests are determined to enforce.

THEATRES v. MUSIC-HALLS.

"OF late, the policy of placing the theatres so entirely under the control of the Lord Chamberlain and Justices has been disputed, especially as the increasing practice of introducing theatrical performances at public supper-rooms has led to some vexatious prosecutions at the instance of the licensees of regular theatres."

The foregoing quotation is from no frivolous and irresponsible newspaper, but from a serious-minded Scottish encyclopædia. An illustration of the abuse referred to has occurred within the past month, in the summons taken out against Mr. Villiers, of the Canterbury Music-hall, for performing stage plays contrary to the 6th and 7th Vict., cap. 68. The piece in question is a ballet entitled the "Peri of Peru," and from the description given is no doubt what is called a "ballet of action," as distinguished from the "divertissement" or ordinary ballet, in which the dancing is the sole attraction. In the ordinary ballet there is incidental pantomime, but not sufficient to give it the character of a dramatic representation, even in a general and artistic sense, independently of the legal sense as interpreted by any particular municipal regulation. In the "ballet of action" the scenery, action, and pantomime combine in the development of a dramatic plot, or "argument" as it is technically described. Mr. Chance, the magistrate before whom the case was brought at the Lambeth Police-court, said that since the first hear-

ing of the case he had been to the Canterbury Hall to see the "Peri of Peru," and he decided that what we have just described as a "ballet of action" was a "stage-play" within the meaning of the Act. It had been ruled on other occasions by the Courts that a stage-play must contain dialogue or, as they put it, "dialogue or dramatic performance by two persons." Whether the conjunction "or" is intended to connect or separate "dialogue" and "dramatic performance" is one of those mysteries which have contributed so much to the profit of lawyers and so little to the credit of the law. Mr. Chance, who appeared to be moved by doubts as to his own decision from at least an artistic point of view, or by disgust at the whole proceedings, was pleased to impose on Mr. Villiers only a nominal penalty of 40s., and declined to allow costs.

It was stated that this decision would be appealed against, and we may have yet one more fruitless discussion, in a court of law, as to what constitutes a "stage-play"; and for no earthly reason except the maintenance of an antiquated monopoly in favour of the lessees of theatres—a monopoly that the very lessee who instituted the recent proceedings at the Lambeth Police-court has publicly confessed is no benefit to him, whilst any rational person can understand that unnecessary restrictions imposed on the music-halls or other places of amusement only tend to lower the tone of the entertainments provided, and naturally lower the public taste. The ballet of action, for which the first composers have written some of their best music, is a poetic and beautiful entertainment, and will probably before long be revived; but it is suited only to a large stage. The smaller music-halls, if fairly treated, should be the nurseries of English light dramatic composition, and afford to our young composers, who are not necessarily all of them Beethovens, the opportunities that in the larger theatres are simply impossible. Trying their wings in the one-act operetta they would, in common with their literary collaborators, gradually abolish the idiocies and inanities of the London music-hall.

This question is politically part of a much larger one, extending from the licensing of a beer-shop to the patent laws—the greatest scandal of all. The whole licensing system now in force is condemned in public and private. In the euphemistic language of the editors, or, as we ought to say now, the managers of leading newspapers, the question has descended into the arena of "practical politics," or it is "ripe for legislation," meaning that the abuse has become so glaring that not even the busy and dull-sighted British public can be further cajoled.

WE are glad to find that the many outspoken remarks of the press respecting the necessity of increased activity in the selection of music for the Festivals have at length been productive of the most beneficial results. At the Gloucester Festival, which commences on September 7, in addition to the Oratorios "Elijah," "St. Paul," and the "Messiah," Beethoven's Mass in D will be given, an attraction which should draw all true music-lovers to the Cathedral, the surroundings of which (as we have often indicated) are so thoroughly in accordance with a work of such sublimity. Spohr's "Last Judgment," Mozart's "Requiem," and Mendelssohn's "Reformation Symphony" will also be performed; and an important feature in the programme will be specimens from the writings of the old Italian composers, viz., Palestrina's "Stabat Mater," and Leo's "Dixit Dominus." As a proof that English composers are not neglected, we may mention that negotiations have been opened with Dr. Stainer for the production of a new sacred work, but unfortunately his numerous engagements

render it doubtful whether he will have time to complete it. Other native writers will however be represented, for two new Cantatas have been secured, one by Mr. C. H. Hubert Parry, and the other, called "Christmas Day," by Mr. Henry Holmes. The usual secular Concerts will be given on the evenings of Tuesday and Thursday—Wednesday evening being devoted to the performance of "St. Paul" in the Cathedral—and there will be a closing orchestral service on Friday evening. The vocalists engaged are Madame Albani, Miss Anna Williams, Madame Patey, Miss Damian, Messrs. E. Lloyd and Santley. The band will be under the leadership of M. Sainton, Mr. Langdon Colborne will preside at the organ at the Oratorio performances in the Cathedral, Mr. W. Done will accompany on the pianoforte at the concerts and on the organ at the services, and Mr. C. Harford Lloyd, the Cathedral Organist, will be the Conductor. The works to be performed at the Leeds Triennial Festival have not yet been finally settled; but sufficient has been done to prove how earnest is the desire to provide a programme worthy of the occasion. Mr. Arthur Sullivan's Oratorio "David and Jonathan," written for the occasion, will of course be a prominent feature in the selection; and another new work, a Cantata by Mr. J. F. Barnett, called "The Building of the Ship" (to Longfellow's words), will no doubt, from the former successes of the composer, be anticipated with much pleasure. The programme will also include Mendelssohn's "Elijah," Handel's "Samson," Haydn's "Creation," Spohr's "Last Judgment," Bach's Cantata, "O Light Everlasting," Cherubini's Mass in D minor, Beethoven's Choral Symphony (which, with so excellent a choir as will be assembled on the occasion, will doubtless receive an exceptionally fine rendering), Sterndale Bennett's Cantata "The May Queen" (composed for the Leeds Festival of 1858), Mendelssohn's "Loreley," and new Overtures by Messrs. Walter Macfarren and Wingham. The choir (which has been carefully chosen, after a most rigid examination), will consist of 300 voices, selected from Leeds and the West Riding. The vocalists already engaged are Madame Albani, Miss Anna Williams, Madame Patey, Madame Trebelli, Messrs. E. Lloyd and Jos. Maas, Mr. F. King, Mr. Henry Cross, and Herr Henschel. Mr. Arthur Sullivan will be Conductor, Dr. Spark Organist, and Mr. J. Broughton Chorus-Master. The Festival commences on the 13th October. These details will, we are certain, be read with much interest, for they assure us beyond doubt that those who have the direction of our National Music Meetings are now resolved to use their praiseworthy exertions in furtherance of the cause of art as well as of charity.

THE revelations on the contents, structure, and reading of musical works, which the critic of the *Scotsman* has for some time been vouchsafing to a world groping in darkness, deserve a greater currency than even that much-read newspaper can give them. To draw the attention of a wider circle of readers to this new source of light, we shall transmit through the columns of "THE MUSICAL TIMES" a few choice extracts. "It (the Symphony in E flat major) seems to us to afford convincing proof that Schumann was not great in the department of orchestral composition—the very department where his imperfect knowledge of theory would most tell against him. Of melodic charm, beauty of form, or really fine orchestral combinations there are not many examples in this Symphony. It is impossible not to feel that the composer has grasped lofty ideas, and there is no lack of vigour in the work; but there are few persons to whose æsthetic sympathies it will appeal." The intellectual power and æsthetical refinement that

to speak out of this and other judgments of our critic, the command of technical language, and above all the never-surpassed confidence with which he always enunciates them, are irresistible. At first something within us rebelled against this condemnation of a work we so much admired, but soon we bowed down our head in humbleness and silence; nay, now we must even confess that the condescending benevolence with which this superior mind judges so imperfect a composer as Schumann is really touching. To this remarkable person (whether man, woman, or child we know not) the world owes, however, more than creative criticisms and original utterances on matters æsthetic. Although our critic, with characteristic modesty, makes no such claims, he occasionally enriches musical literature with interesting and precious discoveries. Last year, for instance, he brought to the notice of his readers an undreamt-of chamber work of Schumann's; we think it was a quintet, and written for a somewhat uncommon assortment of instruments, partly of the wind class. Considering what our critic has already accomplished in this respect, we should not be at all surprised to read one of these days of "Variations on a Theme of Meyerbeer's," for two flutes, by Richard Wagner; of a "Suite in Canonic Form," for pianoforte, by Hector Berlioz, or of a "Symphonic Poem," for four bassoons, by Mendelssohn. But, even should we be disappointed in our expectation, we think that this age ought to be proud and grateful for the possession of a dispenser of light and right, who from his lofty judgment-seat can overlook and measure the best and noblest minds the past and present have brought forth—minds to which other men try to look up, and which they behold with awe and veneration.

As a pendant to the Schumann criticism above noticed, we will now collect some *curiosa* from a review of a translation of Wasielewski's "Life of Robert Schumann." In this review, which appeared about the end of December last in the *Guardian* (matter, style, and the absence of any signature show that it does not emanate either from "H. S. O." or "C. A. B.," the long-associated musical critics of the paper), we find the *Neue Zeitschrift für Musik* spoken of as the *New Musician Journal*, and the *Faschingsschwank aus Wien* (Carnival Jest from Vienna) as the *Carnival Strains from Venice*. We are informed that Schumann took his degree as Doctor of Music, while in reality he received his degree as Doctor of Philosophy. Further we learn that the composer's opera "Genoveva" was only four times performed, and his music to "Manfred" only once or twice. It is possible that some of the blunders belong in the first place to the translator, and that the wrong statistics are due to the reviewer's ignorance or forgetfulness of the date of Wasielewski's book, the first edition of which appeared in 1858, and the improved second in 1869. This, however, is no excuse: no man has a right to review who has no independent knowledge of the subject he is discussing. We ourselves have heard "Manfred" at least half a dozen times in different towns and countries, and a well-informed critic could write in 1878 that the sustained applause which "Genoveva" obtains, wherever it is put on the stage with sufficient care, proves its vitality. Without dwelling on the curious conceptions of Schumann's mode of studying and enjoying himself, which the reviewer has carried away from the perusal of the "Life," passing by also all minor criticisms, such as that the composer "in the course of the ensuing year (1841) set to music 138 songs, including some very unpromising specimens," we shall now quote a passage in which the reviewer gives us the sum total

of his reckoning. "When his [Schumann's] friends visited him there [in the asylum to which he had been brought after the outbreak of insanity] he was found at the piano producing sounds that reminded them not of 'sweet bells jangled,' but of a machine with its springs broken, still, unable to stop, working on with convulsive jerks. Alas! was not this true of his whole life? Was it not aimless, meaningless for want of a mainspring." What! aimless, meaningless, the life of a man who with singleness of purpose and unwearied perseverance strove to attain the highest and noblest in his art—a man who not only strove but fully realised his object, if we may judge by the love, admiration, and enthusiasm which he has inspired? But this otherwise quite inexplicable dictum finds its explanation in a remark made by the reviewer in introducing the subject to his readers. "This is a melancholy life," he writes, "as a life must be that has no mainspring of faith and hope, but where 'the religion of humanity' is 'regarded as the only authorised standard for conduct.' Perhaps the blank is sadder in a great musical composer than in any one else, because his gift is so connected with the service of praise that even Schumann himself declared that 'a musician's highest aim is to apply his powers to religious music.' But there could be no soul in such work without faith, and 'throughout his life he was free from Church dogmas; he was never subjected to any rigid influences of the sort in his parents' home.'" It would be useless to attempt to convince by argument one whom history and daily experience have not taught that there is no necessary connection between religion and Church dogmas, between religiousness and the observance of certain rites. But were the reviewer right, then many (they may be counted by thousands) who have been looked upon as the leaders and benefactors of men, as the ornaments and enlighteners of humanity, must be ranged in the class of those whose life is aimless and meaningless. Multitudes of names will suggest themselves to the reader. Let us here mention only one, the name of Beethoven, that truly God-intoxicated man.

WE sincerely hope that the result of a trial which recently took place in Paris will not embolden the lessees of the Opera-houses in this country to imagine that they are more at liberty than ever to disregard their pledges to the public. M. de Grandsagne, the gentleman who paid the expenses of the journey of a number of artists engaged in an operatic establishment with which he was connected, to witness the performance of "La Favorita" at the Grand-Opéra, as an artistic lesson, felt himself so aggrieved at the fact of an air and the *divertissement* being cut that he entered an action against the Director of the Opera-house, not only claiming damages for this omission, but urging his right to a hearing of the work as the composer wrote it, under an additional indemnity of 1,600 francs. The verdict was given against him; yet we cannot but think that M. de Grandsagne was an ill-used man. Of course it is not likely that any benevolent and artistic individual, who has an interest in the management of a provincial opera-house, will send the entire company of vocalists to one of our London lyrical establishments at his own cost, just to see how an Opera ought to be performed; but really a person who engages stalls, and takes perhaps the whole of his family at great expense to hear a certain work in its entirety, has a right to some sort of compensation when he finds that a large portion of it is cut out, or that interpolations are introduced which utterly destroy the intention of the composer. Again, when subscriptions are gained on the strength of certain promises in the

prospectus of the season, and these promises are unfulfilled without any explanation being given, we can scarcely believe that persons should be expected to bear the disappointment without protest. M. de Grandsagne is a bold man, and deserves the thanks of the opera-going public. Although unsuccessful, he may have done good by mooted the question; and who knows but that some day he may be quoted as a martyr in the cause of operatic reform?

THE usual complaint against amateur singing and playing is that it wants "colour"; and although the constant use of this expression proves that we borrow a term from one art to define a quality in another, there can be little doubt that, when applied to music, everybody knows tolerably well what is meant. The truth is that few who are not themselves musicians ever think how much, even in ordinary conversation, the tone of the voice varies; and yet when placed over a room in which a number of persons are talking, every listener must be aware of the fact that the sound conveys the idea of a continuous subdued recitative. Admitting this to be the case in speaking, how much more should the voice be "intoned" (if we may use the term) in singing; and granting the truth that, although the *sound* is made for us on the pianoforte, the *tone* is made by ourselves, how necessary it is that the touch (which is the voice of the pianist) should be carefully cultivated to express every shade of feeling. On the principle, then, of proving the necessity of variety of tone in music by showing the effect of the absence of it, we should counsel students, either vocal or instrumental, to seize the earliest opportunity of paying a visit to Faber's "Speaking Machine." Years ago we recollect hearing a purely mechanical voice issue from a machine of this kind—invented, we believe, by the father of the present exhibitor—and have never forgotten the cold, soulless effect of the sentence "How do you do, ladies and gentlemen?" uttered throughout upon one note, and drawn out to double the length of the time any human being would occupy in speaking these few words. Impassive listeners may perhaps merely feel amused at entering into conversation with a "mechanical man," yet we cannot but think that musicians will feel a deeper interest in the exhibition; and pupils will find that, although they cannot receive a lesson from a machine as to what they are to do, they will at least receive one as to what they are *not* to do.

LOOKING over the programme of a concert a few evenings since, we could not help being struck with the sameness in character of the words of the songs, which, with only one exception, commenced with a gleam of the light of life, and ended with a shadow of the gloom of death. Of course these violent contrasts in the poetry materially help weak composers, but we are inclined to believe that a couple of hours of unmitigated tragedy can scarcely be called a healthy musical performance. In our reviews upon the vocal pieces of the day in this journal we have often before alluded to the subject; but it was not until a number of these melancholy effusions were placed together in one evening that we were so fully convinced of their depressing effect upon the listeners. A meeting of two lovers, for instance, full of hope and joy, was sure to be followed by a scene descriptive of the grief of the bereft one, as he or she gazed upon the conventional little "mound of earth." A mother looking into the loving eyes of her child, and thankful for the glow of health upon its cheek, was doomed to see that glow gradually lessen, and to watch through dreary days and nights at the side of her tender

charge until it is "snatched away." A wife whose husband is at sea anxiously waits his return at her cottage door; but he comes not! The storm arises, as the song proceeds, according to rule; and through the moaning of the wind she faintly hears the groans of the crew as the ship "sinks beneath the waves." Away, we say, with such misery made to order as this! Let us have at least some words full of joy, hope, or content. Why, we could name fifty old songs which, without much claim to high poetical thought, can be always listened to with pleasure. But here are two lines by a true poet which describe, in homely fashion, how a couple can grow old together:—

But blessings on thy frosty pow,
John Anderson my Jo.

HER MAJESTY'S THEATRE.

VERDI'S "Trovatore" was played for the only time this season on the 3rd ult., for the purpose of introducing Madame Telma in the part of the heroine. The *débutante* has an agreeable voice, and sings and acts as if she were well acquainted with the vocal and histrionic requirements of the character, creating a good impression both in her first aria and in the energetic scene with *Manrico* at the end of the third act, and eliciting throughout warm, but not enthusiastic, marks of approbation. A numerous audience assembled on the closing night of the season, the 6th ult., when Mr. Carl Rosa appeared, for the first time since his indisposition, at the Conductor's desk, and was greeted with a demonstration of feeling such as indeed is but rarely accorded, even to those who have worthily earned the public gratitude. But Mr. Rosa is an exceptional instance of one who, setting before himself a task to accomplish, has so steadily persevered for years—even to the injury of his health—that he has now not only reached the goal of his ambition, but won the admiration of all who have watched, and sympathised with, his efforts. Thanks to his zealous exertions, Opera in English has at length a home in this country; and that English Opera may shortly be received under the same hospitable roof is now the one thing to be worked for by this unwearied champion in the cause. Although unfortunately illness deprived the company of the active services of Mr. Carl Rosa, the season has been an extremely interesting one, thanks to the fact of both the business and the artistic arrangements being left in thoroughly competent hands. Mr. Randegger, as Conductor (ably seconded by Mr. Pew), has insured highly satisfactory performances of the Operas; and all the vocalists seem to have done their utmost to make the absence of the chief of the establishment felt as little as possible. The advance of Miss Julia Gaylord, both as a singer and an actress, has been most decisive; and Miss Georgina Burns and Miss Josephine Yorke have also materially increased their reputation. As a rule the rendering of every Opera during the season has evidenced the extreme care bestowed upon its preparation—in many instances indeed being so good as to eclipse the efforts at our fashionable Italian lyrical establishments—and we can assure Mr. Rosa and his excellent company that whenever they return to us they will be received with a cordial and sincere welcome.

MONDAY POPULAR CONCERTS.

WITH the four evening performances we have to record during last month, the season proper of these excellent Concerts has come to a close, an extra Concert, for the benefit of Sir Julius Benedict, having been announced for the 24th ult. On the first of the occasions alluded to (the 1st ult.) Herr Barth, the eminent Berlin artist, was the pianist, and in his solo performance fairly electrified his numerous audience. In a manner which may be described as absolutely irreproachable the pianist played (for the first time here) a selection from Brahms's "Studien für Piano-forte" (Op. 35), consisting of a series of variations on a theme by Paganini, skillfully elaborated by the composer, who, with surprising *raffinement*, has contrived to introduce into his work an abundance of passages of extreme difficulty taxing to the utmost the technical skill of the performer.

That Herr Barth proved himself fully equal to his self-elected task we have already inferred, adding as he did to a faultless *technique* the grace and refinement of an intelligent artist. Herr Barth, we need scarcely say, belongs to the most advanced school of modern pianoforte-playing, but his style is free from that individual obtrusiveness which characterises some of its representatives. Having been recalled twice, the pianist satisfied the persistent demands for an encore by substituting another piece. Herr Joachim contributed the only other instrumental solo of the evening by playing, in his best style, Bach's Chaconne in D minor, which was also, as a matter of course, redemanded, the appeal being responded to by the additional performance of a movement from the same composer's violin Sonatas. The Concert opened with a capital performance of Mozart's Divertimento in B flat, for two violins, viola, two French horns, violoncello, and contra-bass, led by Herr Joachim, and supported by MM. Ries, Zerbini, Mann, Standen, Reynolds, and Piatti; and concluded with Beethoven's Pianoforte Trio in E flat (Op. 70), in the excellent rendering of which Herr Barth was associated with MM. Joachim and Piatti. Both works had been frequently heard at the Popular Concerts before. Herr Henschel gave a very effective rendering of the recitative "Tyranic love," and air "Ye verdant hills," from Handel's oratorio "Susanna," and of two songs by Brahms and the vocalist himself respectively, accompanied by M. Zerbini.

The second Concert of the past month (the 8th ult.) brought a repetition of Dvořák's Sestet in A major, for two violins, two violas, and two violoncellos, to the first performance of which in this country we have already referred in our last notice of these Concerts. The composer, who is a native of Bohemia, shows a decided leaning towards the modern German school of music as represented by Johannes Brahms, his style also, perhaps as a natural consequence, showing traces of the influence of Robert Schumann. But Herr Dvořák's artistic and, if the term may be allowed, his national individuality is sufficiently pronounced to distinguish his work most favourably from the productions of some of the younger disciples of the school just mentioned, wherein shallow pretentiousness and elaborate diffuseness combine in the endeavour to conceal the utter absence of anything like vigorous original thought. The Sestet now under notice is, in fact, a masterly composition, both as regards musicianlike elaboration and the well-sustained and varied interest attaching to the movements of which it is composed. Among these, the second entitled "Dumka" (elegy) in D minor, consisting of several divisions, including an adagio, quasi tempo di marcia in F sharp minor, may be instanced as specially remarkable for its exquisite, albeit dreamy, poetry, and tender pathos, characteristic of the national music of Slavonic origin. A similar national element also pervades the Presto in A major (with Trio in D major) which takes the place of the orthodox Scherzo, and the Allegro moderato in A major and the Allegretto grazioso in the same key, though suffering somewhat from undue lengths, form a worthy prologue and epilogue respectively to the entire work. The executants were MM. Joachim, Ries, Straus, Zerbini, Pezze, and Piatti, to whose united efforts, no doubt, as much as to the intrinsic merits of the new composition, the enthusiastic applause with which it was received may be attributed. Miss Agnes Zimmermann, who never misses an opportunity of reminding her audience of the existence of the musical treasures bestowed upon the nation by Sterndale Bennett, played with her wonted brilliancy and refinement that composer's charming musical trifles, entitled respectively "The Lake, the Millstream, and the Fountain." Later in the evening the accomplished lady introduced, for the first time at these Concerts, a Suite in D (Op. 19) for pianoforte, violin, and violoncello, composed by herself and admirably executed in conjunction with MM. Joachim and Piatti. The Suite consists, as its name would imply, of a series of loosely connected movements bearing the stamp of an imaginative and earnest artist, and its performance was greeted with much applause. The only vocal number in the programme consisted of Herr Henschel's "Serbisches Liederspiel," in the rendering of which Miss Lillian Bailey, Mdle. Hohenschild, MM. Shakespeare and Thorndike took part, the composer playing the accompaniment.

The programme of the succeeding Concert (the 15th ult.) commenced with Mendelssohn's Overture for stringed instruments, one of the numerous instances of the marvellous precocity of the composer's genius, this beautiful work having been written when he was yet a mere boy. Its performance on this occasion (the fifteenth at these Concerts) was throughout admirable, being led by Herr Joachim, who was supported by MM. Ries, Pollitzer, Wiener, Straus, Zerbini, Pezze, and Piatti. A feature of special interest was the rendering by Herren Joachim and Straus of a Duo Concertante in A minor by Spohr, than whom none knew better how to write for the particular instrument of which he was himself such a consummate master. The exquisite blending both of tone and style on the part of the two *virtuosi* resulted in the complete realization of the rich and manifold beauties of the composition, and the performance in question will not easily be forgotten by the audience, who testified to their appreciation by long-continued applause. Miss Zimmermann contributed the only instrumental solo of the evening by a spirited rendering of Weber's Grand Pianoforte Sonata in D minor (Op. 49), one of four similar works of high artistic significance by that composer, which are unfortunately too much neglected by modern professors of the instrument. There are some inaccuracies in the biographical remarks of the analytical programme, Weber having been neither "one-fourth Danish in blood," as here stated, nor was he born in 1785, but in the following year. We mention this specially, as we so frequently meet with similar erroneous statements concerning the composer of "Freischütz." The Concert concluded with Beethoven's popular variations on Wenzel Müller's air, "Ich bin der Schneider Kakadu," played with the usual success by Miss Zimmermann, MM. Joachim and Piatti. Mr. Arthur Oswald, who was the vocalist, sang with artistic feeling and good declamation songs by Gounod and Sterndale Bennett. He is gifted with a high baritone of a very sympathetic timbre, and manages his voice in a manner which shows good schooling. M. Zerbini was the accompanist.

The Concert on the 22nd ult. being for the Director's benefit, the programme was, as usual on such occasions, an exceptionally strong one, including Mendelssohn's Quintet in B flat; three pieces for pianoforte and violoncello by Rubinstein; three of Schumann's "Phantasiesstücke," for pianoforte solo; three movements from Mozart's Divertimento in E flat, for string trio; and the Hungarian Dances, Nos. 3, 4, and 10, by Brahms, arranged for the violin, with pianoforte accompaniment, by Herr Joachim. All of these compositions having been more or less frequently heard at these concerts before, it is needless to refer to them in detail now. It will be sufficient to state that the executive artists in the Quintet were MM. Joachim, Ries, Straus, Zerbini, and Piatti, a combination of names the mere mention of which suggests harmonious co-operation and earnest artistic endeavour to realise to the fullest extent the intentions of the composers whose works these artists may be interpreting. Miss Zimmermann was associated with Signor Piatti in the rendering of Rubinstein's melodious Duos; Mdle. Janotha playing the "Phantasiesstücke" and obtaining the usual encore. The last mentioned lady also played the pianoforte part to the Hungarian Dances, which are old favourites with this audience, and, with Herr Joachim as their interpreter, never fail to produce renewed enthusiasm. Mr. Santley greatly added to the enjoyment of the evening by singing, in his best manner, Schubert's "Erl King" and airs by Scarlatti and Gounod. M. Zerbini, who had been throughout the season a most efficient Conductor, again filled that post on this occasion. The hall was well filled, though not so densely crowded as we have known it to be on previous last nights of this institution. The concerts will be resumed early in November next.

CRYSTAL PALACE.

At the Saturday concert on February 28 Herr Joachim was the principal attraction. He brought forward on that occasion Spohr's twelfth concerto (in A major), and a new set of variations for violin and orchestra from his own pen. The concerto of Spohr, though worth an occasional hearing, is not one of the best works of this class which

its composer has written. Herr Joachim's variations are of great interest. The orchestra is treated not as a mere accompaniment to the solo instrument, but as an important factor in the whole work. The solo part, as might be anticipated, is of great difficulty, but, with such playing as that of its composer, highly effective. The orchestral pieces at this concert were the second symphony by Beethoven, the overture to "Guillaume Tell," and a quaint and pleasing "Chaconne and Rigadon" from "Aline," an opera by Monsigny, a now forgotten French composer, who flourished in the middle of the last century. The only vocalist of the afternoon was Miss Marian Williams, who sang "Selvaopaca" from "Guillaume Tell," and *Alfruda's* scena from Mr. E. Prout's "Hereward."

The concert of the 6th ult. was noteworthy for one of the very finest performances ever heard of the "Eroica" symphony. We have often had occasion to remark that no such renderings of orchestral music are to be listened to anywhere as those given under the direction of Mr. Manns; but on this afternoon the Crystal Palace band surpassed itself, and those who were present will not soon forget the impression produced. Herr Robert Hausmann, professor of the violoncello at the Royal High School of Music, Berlin, made his first appearance at these concerts on the same afternoon, with Schumann's concerto in A minor. This work is but seldom performed, even on the Continent, and had only once before been given in London—by Signor Piatti, at one of the concerts of the Musical Society of London many years since. Its comparative neglect is readily to be accounted for. The solo part is very difficult without being proportionately effective, and as a composition it by no means ranks among Schumann's best. The slow movement is beautiful, but the rest of the work is deficient in interest. Herr Hausmann's playing was excellent, both in regard to tone and execution. Madame Patey sang an air from Dr. Sullivan's "Light of the World," and Mr. J. F. Barnett's song "The Golden Gate," and the Ballet Music from Verdi's "Sicilian Vespers" formed a pleasing conclusion to a very interesting concert.

On the following Saturday (the 13th) Beethoven's fourth symphony, in B flat, received a rendering hardly less fine than that of the "Eroica" in the previous week, the other orchestral pieces of the afternoon being Sterndale Bennett's Prelude and Funeral March to the "Ajax" of Sophocles (not one of the composer's strongest works), and Svendsen's fourth "Rhapsodie Norvégienne," a composition in which the national melodies of Norway are effectively treated. Much interest attached to the first performance in England of a posthumous violin concerto by the late Hermann Goetz. Like all of his music which has come under our notice, the concerto possesses marked individuality; but, so far as can be judged by a single hearing, it is hardly one of his most successful efforts. The music is very graceful and frequently pleasing; but there is a singular want of energy in it. In form it is unusual; the three movements of which it consists are connected without a break, so as to form a continuous whole. The subjects are announced in the first allegro; the andante then takes the place usually occupied by the "free fantasia," or working out of the themes, and the finale ("tempo primo") corresponds to the last part of a first movement in the usual form, both first and second subjects being repeated in the tonic key. The solo part was extremely well played by Herr Hugo Heermann, from Frankfort. Miss Thekla Friedländer sang a scena, "Sappho," by Robert Volkmann, which we heard on this occasion for the first, and we hope for the last, time. It is not only uninteresting and noisy, but absolutely unpleasant to listen to. In his attempt to depict Sappho's despair and madness Herr Volkmann has gone far beyond the limits of dramatic music. Mr. Edward Lloyd gave charmingly a song from Mozart's "Seraglio," and Piatti's serenade, "Awake, awake."

On the 20th a new work by a young English composer, Mr. F. Corder, was brought to a hearing. Mr. Corder is already favourably known at the Crystal Palace by his Masque from "Morte d'Arthur," played there last season. The work produced on this occasion was a characteristic suite in five movements for orchestra, entitled "In the Black Forest." Each of the movements contains points of interest, but we must especially commend No. 2, "The Brooklet," a charming allegretto, full of pleasing melody

and admirably treated, and the adagio (No. 3), entitled "Noontide Stillness." Mr. Corder has ideas of his own, and knows how to make the most of them. His instrumentation also is tasteful, and not without originality. The suite was most warmly applauded, and the composer called forward at its close. Herr Barth was the pianist at this concert. His rendering of Chopin's concerto in F minor was one of the finest in our remembrance, being not only technically perfect, but full of feeling. Mr. Santley sang "Au bruit des lourds marteaux" from Gounod's "Phlémon et Baucis," and two pleasing songs by Miss Maude White. The symphony was Beethoven's in C minor, which was played to perfection by the orchestra.

THE BACH CHOIR.

THIS Choir began its fifth season at St. James's Hall on the 16th ult. The members mustered in as strong force as ever, there was an efficient orchestra, and the Conductor was again Mr. Otto Goldschmidt. More important still perhaps was the attendance of a large and distinguished audience, who showed the utmost interest in what was done, and sat the Concert out with exemplary and unusual patience. This may have been due, not alone to a sense of propriety, but to the attraction of the programme, which was great from first to last. The proceedings began with Sir John Goss's Anthem in eight parts "Lift up thine eyes"; a work which is not only one of the best productions of the composer, but one of the best in the whole repertory of the English Church. The opening chorus is especially fine, and illustrates the mingling of grace and grandeur so often found in Sir John's productions. The Bach Choir will do well to continue their explorations among church music. They will find much that has been unjustly neglected, and not a little eminently worthy of honour. The performance of the anthem, in which the recitative was taken by Mr. Shakespeare, and the organ well played by Mr. Pettit, was exceedingly good, and made a marked impression. This was followed by the best rendering of Brahms's German "Requiem" that has yet been given in this country. We need not again discuss the merits of the work: it has taken its place, and a high place, in English estimation. There may be reasons why a long time must pass before it can become generally popular, but musicians everywhere hold it in high honour, as a remarkable exhibition both of learning and genius. The music is of enormous difficulty, and severely taxes the powers of the best performers; but the Bach Choir did not measure their strength against it rashly. It is true that some movements were less well given than others; but, on the whole, and looking at the work to be done, the performance was of remarkable merit, reflecting the highest credit on all concerned. The solos were taken by Mrs. Osgood and Herr Henschel. The lady sang well, although the music put some strain upon her powers, and the gentleman was, of course, perfectly at home with the work of his friend and countryman. At the close of the performance the applause was hearty, but not more hearty than just. The second part of the Concert began with the Gloria from Palestrina's "Missa Papæ Marcelli." Here again the Bach Choir promises to do good work. It is well that music should advance, but it should carry its treasures with it, and leave none of them behind. Much, unfortunately, has been dropped on the way, but musicians are now beginning to go back for it, and our hope is that the name of the great Italian Church composer will continue to appear from time to time in our concert programmes. The example chosen by the Bach Choir is one of much representative merit, and leads to the hope that at some future time the entire Mass may be given. Bach's Magnificat in D, for five-part chorus, soli, and orchestra, with additional accompaniments by Robert Franz, brought the Concert to an end. The exceptional merits of this fine work have been fully discussed in our columns, and are well known to every admirer of the master. The Magnificat, it is true, is not often publicly performed, but this arises from a combination of difficulties which places it beyond the executive means of average choral associations; as those means improve, and appreciation of Bach's music deepens, the work is sure to be more frequently heard.

Meanwhile, thanks are due to the Bach Choir for giving us a performance which left no beauty unconcealed. The solos were taken by Mrs. Osgood, Miss Hope Glenn, Mr. Shakespeare, and Herr Henschel, all of whom sang with as much care and success as though their task were not both difficult and ungracious. Looking back upon the entire Concert we cannot too highly praise the exertions of Mr. Goldschmidt and his zealous followers.

The second and last Concert is announced for the 21st instant, when Bach's *Sanctus* in D, and Cherubini's *Solemn Mass* in the same key will be performed for the first time in London.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE third Subscription Concert was given at the Shore-ditch Town Hall on the 9th ult., before a large audience. Gade's Cantata, "The Erl King's Daughter," occupied the first part of the programme, and was received with such evident gratification as to make us wonder how it can be that a work appealing so eloquently to a mixed assembly of listeners, as well as to the educated musician, so seldom gains a hearing in the metropolis. The exquisite colouring of the choruses, and the dramatic power evidenced in the treatment of the varied phases of the story—especially in the passages where the Erl King's daughter invites *Oluf* to dance, and, finding that he refuses, lays her icy hand upon his head—proves that the composer is a true poet as well as a true musician. We may likewise cite the chorus of Erl maidens, "Lightly through the wood" (interwoven with the baritone solo), and the "Morning Hymn," as veritable masterpieces; very much of the solo music being also written with a thorough appreciation of the weird character of the legend. The orchestration too—ever forcibly illustrating, but never exaggerating, the text—is delicate and fanciful in the extreme, the combinations of wind instruments and the use of the horns in various solo passages being especially remarkable for beauty of effect. The execution of the whole of the choral music reflected the highest credit upon both choir and Conductor; for, as no amount of dry study of the notes could have ensured so perfect a result, we may be assured that both teacher and pupils have worked with mind as well as voice. Many of the choruses would certainly have been redeemed had not encores been strictly forbidden—a law which, much as we should have liked to listen to repetitions, we are glad to see rigidly enforced. The solo vocalists were Miss Berrie Stephens (the *Erl King's Daughter*), Miss Minnie Webbe (the *Mother*), and Mr. Hervet D'Egville (*Sir Oluf*), all of whom sang the music satisfactorily, although in many parts energy and dramatic feeling (especially on the part of *Sir Oluf*) were wanting to sustain the interest of the legend. In the second part Hermann Goetz's "Nœnia," for chorus and orchestra, again displayed the exceptional powers of the choir to the utmost advantage, the singing of this difficult music indeed being fully worthy of the work itself. We have already in "THE MUSICAL TIMES" on two occasions spoken of the masterly writing in this composition, and need now only say that a fresh hearing of it reveals fresh beauties. No words can convey the faintest idea of the profound impression produced by the musical enunciation of the phrase, "And the beautiful must perish"; of the chorus commencing in F sharp major, "But forth she came from the sea"; or of the final choral piece, exquisitely accompanied, in which both the musician and the poet so powerfully unite to convey to us the eternal truth that the mean and base pass "unsung to the grave." We cannot but lament that a man who could produce such music should have been snatched away so early from a world which during his brief career he has done so much to enrich. The applause at the conclusion of the work fully showed how thoroughly appreciative an audience these Concerts can now command. The other pieces in the programme were Mendelssohn's "Hebrides" Overture, Gounod's "Funeral March of a Marionette" (both of which were admirably played); Eaton Fanning's clever chorus, "Song of the Vikings"; "Ah perdona" (carefully rendered by Miss Berrie Stephens and Miss Minnie Webbe); "The Toreador's Song," from "Carmen," sung by Mr. D'Egville; and the Market Chorus from "Masaniello," the charmingly fresh and melodious character of which sent away the audience in the utmost good humour.

The Concert was conducted by Mr. Ebenezer Prout with his accustomed care and intelligence.

ALBERT HALL CHORAL SOCIETY.

THE Concert given by this Society on the 4th ult. was of unusual interest, because the programme, departing somewhat from the regular course, contained novelty in addition to the welcome and well-known "Lobgesang" of Mendelssohn. When a musical institution is under the necessity of living it is bound to accommodate itself to the conditions which make life possible, and as unfamiliar works are not run after by our public, it is unreasonable to expect their frequent presentation. Now and then, however, managers may venture to think of persons who are subject to musical curiosity, and this was done to good purpose on the occasion of which we speak. A better selection from the list of comparatively unknown works could not have been made than Hiller's "Song of Victory," and Goetz's Psalm 137, "By the Waters of Babylon," neither of which had previously been performed in public to a London audience—though, perhaps, the distinction between the audience of the London Musical Society, by which Goetz's Psalm was produced last year, and a public one is not very great. Hiller's work eminently deserved a hearing. Like the "Song of Triumph" of Brahms, it is an outcome of the Franco-German war, having been composed during, or immediately upon the stupendous series of victories which humbled the hereditary foe of the Teuton. The "Song of Victory," first brought out, if we rightly remember, at a Nieder Rheinische Festival held at Cologne shortly after the close of the war, at once arrested attention and excited admiration by its fervour of spirit and loftiness of expression. Dr. Hiller evidently wrote it under the stimulus of great exaltation of mind. There is nothing perfunctory or laboured in the pages of the work from beginning to end, while the pervading style is eminently suited to the utterance of a grand national feeling, being throughout simple and forcible. For the most part, as need scarcely be said, the "Song" is one of triumph and rejoicing, and something of Handelian breadth and grandeur constitutes therefore its leading characteristic. But minor chords are here and there touched with happy effect, as when reference is made to the mourning and grief which temper the joy of every victory. Dr. Hiller has turned the opportunities so afforded to good use, and certainly not the least striking number in the work is the treble solo and (female) chorus, "He in tears that soweth." The whole composition ranks high, and we trust to hear of it from time to time as an established feature in the repertory of English choral societies. Its reception at the Albert Hall was cordial enough to warrant a repetition at no distant date. Goetz's Psalm has been so often discussed in our columns lately that there is no need for more words of description or eulogy. Enough that, thanks to a capital performance, the charm of this lovely composition was fully brought to bear upon the audience, who, if really amateurs, must have recognised in the music powers indicative of the highest genius. With what effect the familiar "Lobgesang" was given may be imagined, as may, with equal facility, the pleasure it afforded. The solo vocalists, who acquitted themselves remarkably well throughout, were Mrs. Osgood, Miss Marriott, Mr. McGuckin, and Mr. F. King. Dr. Stainer presided at the organ, and Mr. Barnby conducted with the efficiency he long since taught us to look for at his hands.

MR. HALLÉ'S ORCHESTRA.

RUMOUR says—but we do not vouch for its truth—that when talk arose about accepting the services of Mr. Charles Hallé's orchestra at the approaching Leeds Festival, the idea was met and crushed by a retort that the band had only a provincial reputation. Assuming the correctness of this statement, it is not difficult to understand the appearance of Mr. Hallé and his instrumentalists in St. James's Hall. They came rather for the purpose of making known their capabilities, and challenging metropolitan criticism, than to play such familiar works as Beethoven's *Third* and *Seventh* Symphonies, Schubert's *Symphony in C*, and the *Overtures* to "Anacreon" and "Fidelio" (No. 3), or

ever. Brahms's Symphony in D (No. 2). It was not necessary to travel so far merely to do this, however interesting Mr. Hallé's reading of masterpieces may be to comparative criticism. But the actual purpose of the enterprise needs no vindication. Mr. Hallé is naturally proud of the orchestra he has founded and built up, and it was to be expected that he would, sooner or later, seek to obtain for it the favourable verdict of a London audience. Moreover, it was well that metropolitan amateurs should have an opportunity of knowing what is being done in the provinces, and of opening their eyes to the fact that they by no means monopolise the supply of good players, or exclusively enjoy the masterpieces of orchestral art.

Two performances were given in one day, for which reason it is only fair to judge the orchestra by what was done at the first. A man's staying power may be great, but he cannot play in two long symphonies, to say nothing of overtures and songs, in the afternoon, and in the evening return to achieve the same task with undiminished freshness. The afternoon performance, which included the Seventh Symphony of Beethoven and Schubert's No. 9, of "heavenly length," was certainly very fine, notably so in regard to the unity which prevailed in the orchestra. This is the first essential of good orchestral work. "Man's life consisteth not in the abundance of the things that he hath," neither does the supreme value of a band depend upon the individual eminence of those who comprise it. A better performance may be given by inferior players who are at one with each other and their conductor than by the same number of *virtuosi* not thus united. Mr. Hallé's orchestra is all that can be wished in this respect. Their opportunities are exceptional and they have so used them as that one mind and one spirit—the mind and spirit of Mr. Hallé himself—animate the whole. Taking the band in detail, we find it not free from blemish. The violins are, if anything, less brilliant than those to which we are accustomed in London orchestras; though the double basses, on the other hand, are magnificent. A bad effect is produced, moreover, by the loudness and harshness of the first oboe, and the too great sonority of the drums. These things apart, there seems to us nothing of which to complain. Both concerts made an exceedingly good impression, and the conducting of Mr. Hallé, so clear, so spirited, and so intelligent, placed him as a *chef d'orchestre* high in the estimation of metropolitan amateurs. The vocalists who assisted to vary the proceedings were Miss Lillian Bailey, Madame Patey, Mr. Lloyd, Herr Henschel, and Mr. Santley.

MR. WALTER BACHE'S CONCERT.

It is possible to express sympathy and even admiration for Mr. Bache, in his persistent and untiring efforts to secure appreciation for the works of Franz Liszt, without feeling any excessive enthusiasm for the cause he has so much at heart. Men of his stamp, who are willing to make large personal sacrifice in what they deem to be a righteous enterprise, are few enough in the world of music. The fifteen years covered by Mr. Bache's labours have witnessed a revolution in English musical opinion. We no longer declare that Mendelssohn was the last of the great composers, nor close our ears to the contemporary development of the art in Germany. We have taken Brahms and Wagner and Goetz into our confidence, and to anyone who arises boasting himself to be somebody we listen with critical ears, and accept or reject him only after due trial. But, alas for Mr. Bache! the majority of us continue to feel dislike or indifference towards the master of his especial choice. The "Faust Symphony," performed for the first time in England on the 11th ult., may be taken as representative of the Liszt method, and by it he might readily elect to stand or fall. If the true mission of music is merely to excite emotions of a wholly pleasurable nature, the greater portion of this Symphony must be unreservedly condemned. But the new *doctrinaires* would join issue with such a view of the art. If we understand them rightly, they would say, "You do not condemn Shakespeare's 'Macbeth,' or his 'King Lear,' because the one arouses feelings of the utmost horror, and the other rends the heart with its awful pathos. The mental struggles of *Faust* and the ghastly cynicism of *Mephistopheles* as expressed in poetry excite your highest admiration. Why should not the same

ideas be portrayed in music? The divine art is capable of better things than titillating the ears and lulling the senses. We claim for it all the functions that appertain to poetry, while you would let it minister only to your sensual enjoyment." Here is the case, and it cannot be denied that it is worthy of discussion in all its bearings. But this is not the time for such disquisitions, and the "Faust Symphony" must undergo the ordeal of criticism as abstract music. Thus considered, the Gretchen movement may be pronounced full of meaning and in many parts extremely melodious. But the Faust movement is vague and intolerably long, while the section denominated *Mephistopheles* is remarkable for a succession of more or less hideous noises. The performance was on the whole remarkably good, considering the immense difficulties of the work; but there were a few slips, and the opening of the middle movement was spoiled by the very imperfect rendering of the solo viola part. The chorus of eighty male voices (placed in front of the orchestra after the continental fashion) greatly aided the effect of the solemn climax. Mr. Bache repeated his performance of Chopin's F minor concerto, and the programme also included the overture to "Zauberflöte." Mr. Manns conducted these latter works, and the Concert-giver directed the symphony.

MR. HENRY LESLIE'S CHOIR.

The performance of a musical work under circumstances diverse from those contemplated by the composer, may in certain instances be allowable but can never be entirely satisfactory. Mr. Henry Leslie deserves praise rather than blame for the opportunities he affords the musical public of hearing Mendelssohn's sublime music to "Antigone," but it cannot be denied that the work loses much of its effect when deprived of its stage surroundings. Years ago, when the tragedy was performed at Covent Garden, with the Vandenhoofs in the leading parts, it was received with much favour; and surely some enterprising manager, bearing in mind the great increase in musical culture of late, might do worse than organise a series of performances both of the "Antigone" and the "Edipus," at some suitable theatre. Having dropped this hint, we return to the performance of the 5th ult., which was, perhaps, the most successful ever given by Mr. Leslie. The choir of 240 male voices delivered the choruses with splendid force, especially the noble "Hymn to Bacchus," one of Mendelssohn's finest inspirations. The dialogue, compressed as much as possible, was delivered by Miss Tennyson, who acquitted herself of a somewhat ungrateful task in a manner worthy of the warmest commendation. An earnest, but by no means exaggerated style, a rich and nicely modulated voice, and perfect elocution, were the characteristics of Miss Tennyson's oratory, and the recall she obtained was heartily deserved. It should be added that full justice was rendered to the lovely quartet, "O Eros," by Messrs. Albert James, Arthur Thomas, F. A. Bridge, and J. Langman. In the second part of the concert, Herr Joachim played Beethoven's Violin Concerto and Bach's Suite de Pièces in E as he alone can play such works. The selection from Mr. Leslie's new Biblical Pastoral, comprising the Shepherd's Chorus, "Now to Bethlehem let us go," and Mary's Song—the latter finely sung by Miss Orridge—were well received by the audience, and the Concert concluded with Mendelssohn's spirited "Ruy Blas" Overture.

PHILHARMONIC SOCIETY.

THE third Concert of the season was given on the 4th ult., the only novelty in the programme being M. Massenet's Overture "Phédre," which, clever as it undoubtedly is, made but little impression. The work contains many good points, but it is fragmentary, and but rarely conjured up in the mind of the auditor the tragic incidents of the subject it is presumed to illustrate. Herr Joachim's performance of Mendelssohn's Violin Concerto and of his own variations (which he recently introduced with such success at a Crystal Palace Concert), created the enthusiasm which such exceptional playing must always produce; and Madame Patey, in J. F. Barnett's Aria "The Golden Gate," and Haydn's Canonet "She never told her love," was heard to the utmost advantage, both

The Parting Kiss.

April 1, 1880.

PART-SONG.

Words by M. DEIGH.

Composed by CINO PINSETTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante moderato.

SOPRANO. *sf* I could not breathe the parting word, Fare - well ; . . I strove to

ALTO. *sf* I could not breathe the parting word, Fare - well ; . . I strove to

TENOR. *sf* I could not breathe the parting word, Fare - well ; . . I strove to

BASS. *sf* I could not breathe the parting word, Fare - well ; . . I strove to

Andante moderato.

PIANO. *p*

quell my feel-ings for thy sake ; I did not dare the mourn-ful truth to

quell my feel-ings for thy sake ; I did not dare the mourn-ful truth to

quell my feel-ings for thy sake ; I did not dare the mourn-ful truth to

quell my feel-ings for thy sake ; I did not dare the mourn-ful truth to

p

con grazia.
p Oh! gen-tle girl, . . . oh! lov-ing
con grazia.
p Oh! gen-tle girl, . . . oh! lov-ing
con grazia.
p Oh! gen-tle girl,
p Oh! gen-tle girl,
con grazia.
p

un poco ritenuto. *a tempo.*
p girl, . . . thou knewest this, thou knew - est this; . . . I'll dwell up -
p girl, . . . thou knewest this, thou knew - est this; . . . I'll dwell up -
p oh! lov-ing girl, thou . . . knew - est this; . . . I'll dwell up -
p thou . . . knew - est this; . . . I'll dwell up -
un poco ritenuto. *a tempo.*
p

sf on the mem'-ry of that kiss, . . And long for thy re - turn . . while thou'rt a -
sf on the mem'-ry of that kiss, . . And long for thy re - turn . . while thou'rt a -
sf on the mem'-ry of that kiss, . . And long for thy re - turn . . while thou'rt a -
sf on the mem'-ry of that kiss, . . And long for thy re - turn . . while thou'rt a -
sf

animando un poco. *cres.*

way, . . I'll dwell up - on the mem'ry of that kiss, And long for thy re -

way, . . I'll dwell up - on the mem'ry of that kiss, And long for thy re -

way, . . I'll dwell up - on the mem'ry of that kiss, And

way, . . I'll dwell up - on the mem'ry of that kiss, And

animando un poco. *cres.*

- turn, and long for thy re - turn, . . while thou'rt a - way, while thou'rt a - way !

- turn, and long for thy re - turn, . . while thou'rt a - way, while thou'rt a - way !

long, and long for thy re - turn, . . while thou'rt a - way, while thou'rt a - way !

long, and long for thy re - turn, . . while thou'rt a - way, while thou'rt a - way !

cres. molto. *f* *dim.* *riten.*

I know thou'lt ne'er for - get when thou art gone, . . Wher-e'er thy

I know thou'lt ne'er for - get when thou art gone, . . Wher-e'er thy

I know thou'lt ne'er for - get when thou art gone, . . Wher-e'er thy

I know thou'lt ne'er for - get when thou art gone, . . Wher-e'er thy

p *f*

wand' - ring foot-steps chance to rove, There liv - eth one, e'en though he be a -

wand' - ring foot-steps chance to rove, There liv - eth one, e'en though he be a -

wand' - ring foot-steps chance to rove, There liv - eth one, e'en though he be a -

wand' - ring foot-steps chance to rove, There liv - eth one, e'en though he be a -

dim. p - lone, Who loves thee tru-ly with un-chang-ing love. Oh! hap-py mo-ment

dim. p - lone, Who loves thee tru-ly with un-chang-ing love. Oh! hap - py

dim. p - lone, Who loves thee tru-ly with un-chang-ing love. Oh! hap - py

dim. p - lone, Who loves thee tru-ly with un-chang-ing love. Oh! hap - py

Dolce e legato.

past, oh! hap-py moment past, yet full of bliss,

mo - ment, hap-py moment past, yet full, yet full of bliss,

mo - ment, hap-py moment past, . . yet full, yet full of bliss, yet full of

mo - ment, hap-py moment past, yet full, yet full of bliss, yet full of

How can I tell, how can I tell . . . how
 How can I tell, how can I tell how
 bliss, How can I tell, . . . how can I tell . . . how
 bliss, How can I tell, can I tell low

cres.

much thou didst re - pay? How can I tell, . . . how can I
 much thou didst re - pay? How can I tell, . . . how can I
 much thou didst re - pay? How can I tell
 much thou didst re - pay? How can I tell,

con grazia.
p
con grazia.
p
con grazia.
p

tell . . . how much, how much thou didst re - pay? . . . I'll feast up -
 tell . . . how much, how much thou didst re - pay? . . . I'll feast up -
 how can I tell, how much thou didst re - pay? . . . I'll feast up -
 how much thou didst re - pay? . . . I'll feast up -

un poco rit. *a tempo.*
un poco rit. *a tempo.*
p

sf

- - on the mem'-ry of that kiss, . . . And pray for thy re - turn . . . while thou'rt a -

sf

- - on the mem'-ry of that kiss, . . . And pray for thy re - turn . . . while thou'rt a -

sf

- - on the mem'-ry of that kiss, . . . And pray for thy re - turn . . . while thou'rt a -

sf

- - on the mem'-ry of that kiss, . . . And pray for thy re - turn . . . while thou'rt a -

animando un poco. *cres.*

- - way, . . I'll feast up - on the mem'-ry of that kiss, And long for thy re -

cres.

- - way, . . I'll feast up - on the mem'-ry of that kiss, And long for thy re -

cres.

- - way, I'll feast up - on . . . the mem'-ry of that kiss, And

cres.

- - way, . . I'll feast up - on . . . the mem'-ry of that kiss, And

animando un poco. *cres.*

cres. molto. *f* *dim.* *riten.*

- - turn, and pray for thy re - turn, . . . while thou'rt a - way, while thou'rt a - way!

cres. molto. *f* *dim.*

- - turn, and pray for thy re - turn, . . . while thou'rt a - way, while thou'rt a - way!

cres. molto. *f* *dim.* *p*

pray, . and pray for thy re - turn, . . . while thou'rt a - way, while thou'rt a - way!

cres. molto. *f* *dim.* *p* *riten.*

pray, . and pray for thy re - turn, . . . while thou'rt a - way, while thou'rt a - way!

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13	CORONACH	SCHUBERT	3d.	50	SUNSET	FRANZ ABT	3d.
71	DAY IS AT LAST DEPARTING	JOACHIM RAFF	3d.	82	TELL ME WHERE IS FANCY BRED	J. G. CALLCOTT	3d.
79	DEPARTURE	L. SAMSON	3d.	47	THE APPROACH OF MAY	WALMSLEY	3d.
84	DISTANT BELLS	MACKENZIE	3d.	6	THE BIRD AT SEA	HENRY SMART	4d.
9	EVENING	HENRY SMART	2d.	1	THE CORALL'D CAVES OF OCEAN	HENRY SMART	4d.
59	EVENING REST	VERMANN	4d.	80	THE ELF	L. SAMSON	3d.
65	FARE THEE WELL!	G. ROBERTI	3d.	53	THE FATHER'S WATCHFUL EYE	FRANZ ABT	3d.
55	FLY FORTH, MY SONG	FRANZ ABT	3d.	8	THE FAY'S SONG	HENRY SMART	4d.
46	GLORIOUS STAND THE MOUNTAINS (3 voices, with soli S. and A.)	C. REINTHALER	2d.	33	THE FISHER WIFE'S SONG	J. L. HATTON	3d.
17	GLORY TO THE LORD ALMIGHTY	SCHUBERT	3d.	70	THE LAMENT	GABUSSI	3d.
15	GOD IN NATURE (4 voices)	SCHUBERT	4d.	14	THE LORD IS MY SHEPHERD (4 voices)	SCHUBERT	4d.
44	GOOD NIGHT (3 voices, with soli S. and A.)	HENRY LESLIE	3d.	48	THE MERMAIDS	WALMSLEY	4d.
22	HAIL TO THEE ("Bride of Dunkerron")	HENRY SMART	2d.	67	THE NIGHTS	ROBERTI	3d.
56	HEAR, O HEAR MY PRAYER (Veni, Domine)	MENDELSSOHN	3d.	40	THE SECRET	DR. F. HILLER	3d.
27	HEARTS FEEL THAT LOVE THEE ("Athalie")	MENDELSSOHN	2d.	31	THE SHADES OF NIGHT ARE FLYING	SPOHR	4d.
2	HEAVEN	HENRY SMART	4d.	81	THE SPRING	L. SAMSON	4d.
3	HOPE AND MEMORY	HENRY SMART	4d.	45	THE SWALLOW	HENRY LESLIE	3d.
39	HOURS OF REST	DR. F. HILLER	3d.	42	THE WANDERER'S NIGHT-SONG	DR. F. HILLER	2d.
29	I WAITED FOR THE LORD ("Lobgesang")	MENDELSSOHN	3d.	10	THE WATER-NYMPHS	HENRY SMART	4d.
35	IN THE WOOD	DR. F. HILLER	3d.	7	THE WOOD-NYMPHS	HENRY SMART	3d.
27	INVOCATION TO FAITH	A. G. GITTS	3d.	66	TWILIGHT	ROBERTI	3d.
44	JESUS, HEAVENLY MASTER ("Calvary")	SPOHR	2d.	54	TWILIGHT	FRANZ ABT	3d.
20	LORD, HOW LONG	BRAMMS	4d.	75	VICISSITUDE	JOACHIM RAFF	4d.
60	MAKE THE CAR OF A GOLDEN KING-CUP	SIR M. COSTA	4d.	83	WAKEN, WAKEN, DAY IS DAWNING	MACKENZIE	4d.
4	NIGHT SINKS ON THE WAVE	HENRY SMART	3d.	28	WELCOME TO THIS PLACE (4v.)	BISHOP	2d.
61	NOW MAY AGAIN (4 voices)	MENDELSSOHN	2d.	72	WHAT CAN THE STARS BE?	JOACHIM RAFF	3d.
18	O CLAP YOUR HANDS (Psalm xlvii.)	E. H. THORNE	6d.	38	WHEN DOES A MAIDEN	DR. F. HILLER	3d.
58	OLORD, THOU HAST SEARCHED (Surrexit Pastor Bonus), 4 voices	MENDELSSOHN	6d.	74	WHEN GLOWS A HEART WITH SILENT LOVE	JOACHIM RAFF	4d.
57	O PRAISE THE LORD (Laudate Pueri Dominum)	MENDELSSOHN	4d.	11	WHERE ARE THE ANGELS	J. L. HATTON	3d.
19	O SING TO GOD (NOEL), 3 voices, with soli S. & A.	CH. GOUNOD	6d.	34	WITH A LAUGH AS WE GO ROUND ("The May Queen") ...	W. S. BENNETT	4d.
5	OH, SKYLARK, FOR THY WING	HENRY SMART	4d.	32	YET ONCE AGAIN ("The Magic Flute")	MOZART	2d.
				12	YOUTH, JOY, AND HOPE	J. L. HATTON	4d.

(To be continued.)

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songs being admirably suited to her voice and style. The orchestral works were Brahms's Symphony in D (No. 2), Beethoven's Overture (Op. 124), and the Overture to "La Clemenza di Tito." At the fourth Concert, on the 18th ult., Herr Joachim again produced the greatest effect of the evening by his masterly rendering of Brahms's Concerto, which he has so thoroughly made his own—at least in this country—that it is scarcely likely to be heard during his absence. Randegger's highly dramatic Scena "Medea"—finely sung by Mrs. Osgood—must also be mentioned as one of the successful items of the selection; and Schumann's Symphony in C received an interpretation which reflected the utmost credit both upon the members of the orchestra and their Conductor, Mr. W. G. Cusins. In every respect, although the programme contained nothing absolutely new, this was one of the most interesting concerts yet given this season.

THE following highly interesting notice of the Annual Edinburgh University Concert is slightly abbreviated from the *Edinburgh Courant* of the 16th ult. :—

Last night the crowded and distinguished audience assembled in the Music Hall were in a position to form some estimate of the advance made in musical culture by the students of Edinburgh University. It is something to know that we have one who is able to draw out to its full capacity the musical talent possessed by the incessantly changing constituency of our great University. In referring to this Concert, which, in respect to its student-chorus, is of special and unique interest, it should be borne in mind that some half of that chorus are almost raw recruits in the service of music. We believe that the majority of its members commenced their musical practice this winter, and that little, if anything, of the art was known to them before some four months ago. In such circumstances, their excellent form is really surprising. Of course the advantage of a general liberal education must greatly diminish difficulties otherwise scarcely surmountable. And the intelligence and general refinement exhibited in the students' efforts last night unmistakably showed the great advantage alluded to, the feeling being conveyed that if the performance was occasionally not up to the mark of professional chorists, it had a *verve* about it which the latter frequently have not, and which in a great measure made up for some technical deficiencies unavoidable in the peculiar circumstances to which we have alluded. With such a splendid selection of music as that contained in the programme, the thirteenth Annual Concert of the Society could not fail of success. In the opening song, "Gaudemus," the harmony of voices was fair, as well as in the part-songs, "The red wine flows." The attraction of "The Troubadour" (the composition of Professor Oakeley) seemed to be overpowering, and the encore was irresistible. Professor Blackie must have been delighted with the reception given to the Scottish songs which were accorded a place in the programme. They were charmingly arranged as choruses by Sir Herbert Oakeley, and the air, "What's a' the steer, kimmer?" was harmonised in a manner which thoroughly entranced the audience, whose demands for an encore again proved irresistible. Miss Wakefield sang Beethoven's song, "All Nature shows a Creator's glory," and two pieces of Sterndale Bennett's, "Dawn, gentle flower" and "Sing, maiden, sing." This lady possesses a voice of great purity and beauty; her rendering of Beethoven was superb, and she sang the two other airs in a manner which carried the audience with her completely. The instrumental part of the Concert was as great a success as the vocal. Mendelssohn's Concert-Overture, "Ruy Blas," the second item on the programme for the evening, appeared to be most appreciated by the audience, although Rossini's Overture, "La Gazza Ladra," the concluding piece, was most piquant and attractive. Sir Herbert Oakeley himself conducted as usual, and, between the enthusiastic regard of what may fairly be termed his pupils and the evident satisfaction of the audience, must have felt some measure of recompense for his energetic labours in furthering the interests of the noble science of which he is the guardian. Last night's work afforded a gratifying proof of the progress made by the musical *renaissance* in Scotland—a work to which the Professor of Music has so largely contributed.

On Tuesday evening, the 16th ult., the Rev. H. Bonavia Hunt, Warden of Trinity College, London, presided at a demonstration of the Tonic Sol-fa method of teaching harmony and of playing the pianoforte and organ, which was conducted by Mr. J. Spencer Curwen, A.R.A.M. The lecturer said that his object was to prove the possibility of playing from Tonic Sol-fa notation, and to show the advantages which that notation possessed in the study of harmony. Mr. Jarvis, Organist of the Parish Church of Swanscombe, Kent, who has a Tonic Sol-fa choir of thirty men and boys, then played several pieces on the organ from Tonic Sol-fa, transposing them into any key named by the Chairman. He also played a piece at first sight, transposing it from D minor into E minor. Miss Abel played at first sight an anthem by Sir George Elvey in Tonic Sol-fa, and afterwards transposed it from F into G. Mr. Curwen then explained the Tonic Sol-fa nomenclature of harmony, and showed that key relationship, which was the one central fact of harmony, was forced upon the attention of the pupils by the letter notation, and thus progress was made rapid and easy. Dr.

Westbrook, in moving a vote of thanks to the lecturer, said they must all feel that they had gained information and had had prejudices removed. The possibility of playing from Tonic Sol-fa had undoubtedly been shown, but to him, with a slight acquaintance with the notation, it appeared far harder than the staff notation. The Rev. H. B. Hunt seconded the motion, which was carried, as was also a vote of thanks to those who had assisted in the demonstration.

THE 142nd Anniversary Festival of the Royal Society of Musicians was celebrated at Willis's Rooms on the 17th ult., under the presidency of Major-General Lord Chelmsford. In addition to an eloquent speech by the Chairman in introducing the toast "Prosperity to the Royal Society of Musicians," there were several addresses during the evening, Mr. Cummings, the honorary treasurer, in proposing the health of Lord Chelmsford, paying an appropriate tribute to the efficient manner in which he had discharged the duties of President. It is seldom that we mention the special items of the musical programme at this dinner; but allusion must be made to the charming and thoroughly artistic rendering of three of Herr Henschel's beautiful songs from "The Water Babies" by Miss Lillian Bailey, to the vocal contributions of Herr Henschel himself, to the fine performance of Mendelssohn's little-known Concertstück in F minor, for clarinet and corno di bassetto, by Mr. Julian Egerton and Mr. Maycock (accompanied with skill and judgment on the pianoforte by Mr. Charles Gardner), and to the excellent playing of two pianoforte solos by Madame Frickenhaus. In noticing the singing of the choral portion of the selection, by the London Vocal Union under the direction of Mr. Fred. Walker, mention must also in justice be made of the excellent manner in which the tenor solo in the National Anthem was rendered. The name of the young vocalist to whom this was intrusted we ascertained to be Hanson, and we commend him to the attention of all who would desire to aid in bringing such exceptional talent to the front.

A HIGHLY influential Committee has been formed for raising a fund to present a testimonial to Mr. Grove on his retirement from the board of the Crystal Palace Company. The services of Mr. Grove to musical art in connection with the Saturday Concerts at the Palace, since their establishment twenty-five years ago, are well known; for not only have his critical analyses (signed "G") in the programmes of these performances materially aided the public in the appreciation of the works given, but we have to thank him for the introduction into England of those forgotten works of Schubert which he rescued from obscurity during a visit to Germany, undertaken expressly for that purpose. He is also the originator and editor of the excellent Musical Dictionary which bears his name; and his contributions to the "Dictionary of the Bible," and his services as founder of the Palestine Exploration Fund prove that neither his knowledge nor his industry during a long career has been limited to one subject. It is announced that subscriptions to the fund are to be paid in to the London and County Bank, Hanover Square Branch; and we can scarcely doubt that the many earnest lovers of music who know how valuable have been the results of Mr. Grove's exertions will take this opportunity of substantially expressing their high appreciation of his disinterested devotion to the cause.

On the 26th ult., at the New Cross Public Hall, Mr. Henry Gadsby's Cantata, "The Lord of the Isles," was performed by the Wickham Park Musical Society before a large and appreciative audience. The vocalists on the occasion were Miss Adela Vernon (*Edith*), Mrs. Bradshawe McKay (*Isabel*), Mr. Gerard Coventry (*the Lord of the Isles*), and Mr. James Sauvage (*Robert Bruce*), all of whom sang the music allotted to them with much effect. Mrs. McKay and Mr. Sauvage being particularly successful. The two members of the choir who undertook the parts of *Allister* and the *Abbot* may also be congratulated upon the manner in which they rendered their music. The work occupied the whole evening, a division being made after the chorus, "Merrily, merrily bounds the bark;" the second part opening with the tenor scena, "Tis night," making the concert one of model length. Several numbers were en-

cored, amongst which may be enumerated Bruce's scena, "O holy man," the chorus above mentioned, Isabel's Prayer, the duet which follows, and the Victory Chorus, "The sun gleam'd low," loud and prolonged applause greeting the conclusion of the performance. The manner in which the choruses were sung reflected great credit on Mr. Eaton Fanning, who conducted with conspicuous ability.

The prospectus of the Royal Italian Opera for the coming season announces but little to interest those who look upon an opera-house as anything beyond an evening lounge for the aristocracy. One novelty is indeed almost promised, Paladilhe's Opera "Suzanne," but this is included with Gounod's "Mireille," Hérold's "Pré aux clercs," Ambrose Thomas's "Mignon," and Rossini's "La Gazza Ladra;" "at least two" of which works, it is said, will be produced. The company is exceedingly strong, and includes the names of Madame Albani, Madame Adeline Patti, Mdles. Alwina Valleria, Turolla, and Bauermeister; Madame Scalchi, Signori Gayarré, Marini, and Nicolini; M. Maurel; Signori Graziani, Cotogni, and Ugotti; and M. Lassalle. The first appearances are Mdles. Morini and Lenari (soprani), Mdle. Peppina Malvezzi (contralto), M. Engel and Signor Orloff (tenori), and Signor Sante Athos (baritone). The season commences on the 13th inst., and after the first week there are to be regularly four opera nights in each week. Signori Vianesi and Beviniani are named as "conductors, composers, and directors of the music," though what they are to "compose" during the season we are at a loss to understand.

The proposal to place a new organ in St. Andrew's Hall, Norwich, by subscription, is one which we are assured will be cordially welcomed, not only by the many eminent local musicians whose connection with the noble old building may make them take a special interest in the subject, but by all who have the advancement of music at heart. The Mayor and Sheriff of Norwich, the Duke of Norfolk, Lord Suffield, K.C.B., Lord Stafford, and several influential gentlemen have already given liberal donations towards the fund; and the Committee appointed for carrying out the project includes Dr. F. E. Gladstone (Organist of Norwich Cathedral), Dr. Bunnett (Organist to the Norwich Festivals), Dr. Horace Hill, and other well-known musicians, whose names are a sufficient guarantee that the whole of the money collected will be worthily applied. Subscriptions are to be sent to the Mayor of Norwich, or to Messrs. W. E. Hansell, William Heaver, and Charles E. Noverre, Honorary Secretaries to the Fund, Norwich.

The Directors of the Royal Caledonian Asylum entertained the "Society of Old Caledonians" at a *soirée* on the 3rd ult., in the large hall of the building. J. Lawrie, Esq., presided. An excellent programme of music was provided, including glees, vocal and instrumental solos, &c. Mr. Mansfield (Conductor) performed a fantasia on Scotch airs on the violin in excellent style, and Mr. Beech gave a clever performance on the piccolo of "Corn Riggs" with variations. Miss Davis sang "Jessie's Dream" and "Olivia" with great taste, the pianoforte accompaniments being skilfully played by Miss Mansfield. The Chairman sang "A man's a man for a' that" and "When the kye come hame"; Mr. Ogg, "The Village Blacksmith"; and Mr. McLeod a clever comic song. The entertainment concluded with "Auld lang syne."

The first Concert of the Highbury Vocal Union was given at Langham Hall on Monday evening, the 1st ult., under the direction of its Conductor, Mr. Rayfield Leamer. The first part opened with Randegger's anthem, "Praise the Lord," followed by Rossini's "Stabat Mater." The solos were admirably sustained by Miss Adela Falkland, Miss Kate Lawrence, Mr. Lovett King, and Mr. John Barton. The second part consisted of ballads. In addition to the soloists above named, Miss Savage, Messrs. Gifford, Emslie, and Bristol took part. The accompaniments were excellently played by Miss Annie Ackerman in the first part, and Mr. Lovett King and Signor Odoardo Barri in the second. The Concert was highly successful.

A CONCERT was given at the Mansion House, under the superintendence of the Deputation in relation to the

National Training School for Music, by the Guildhall Orchestral Society, on Saturday, the 13th ult. The programme included Overture, "William Tell"; Bizet's Grand Suite for Orchestra, "L'Arlésienne"; Goetz's Symphony in F; Mendelssohn's Serenade and Allegro gioioso (pianoforte, Miss Victoria Bath); Gavotte for Strings (Weist Hill), &c. The vocal portion was rendered by Miss Giulia Welmi (who replaced Madame Emma Beasley, indisposed), Miss Josephine Cravino, and Mr. Stedman (in place of Mr. Seligmann). The accompanist was Mr. John Harrison, and Mr. Weist Hill conducted.

The ninety-seventh Monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall on Friday, the 19th ult. Spohr's sacred Cantata, "God, Thou art great," was the principal feature of the Concert, the solos being well rendered by Miss Jannette Adam, Miss Marian Burton, Mr. T. P. Frame, and Mr. Arthur Baxter. Mendelssohn's "Hear my prayer" was also given, the solo being taken by Miss Agnes Ross. Songs and duets were contributed by the above named, Mr. Arthur Weston and Mr. W. Lloyd. The singing of the choir in Mendelssohn's "Judge me, O God," and Gounod's "Ave verum" was much admired. Mr. J. H. Maunder accompanied, and Mr. Henry Baker conducted.

The St. George's Glee Union gave its 134th consecutive Monthly Concert at the Pimlico Rooms on Friday, the 5th ult., the programme, as usual during Lent, being of a sacred character. The choir showed to great advantage in "O Father, whose almighty power" ("Judas"), "And the glory" ("Messiah"), and in Mendelssohn's "Hear my prayer" (solo, Miss Bessie Spear). The soloists, Madame Marie Belval, Miss Bessie Spear, and Mr. R. F. Roberts were all very warmly applauded by a large audience. Miss Farr, Miss Edith Mahon, and Mr. F. R. Kinke presided at the pianoforte; Messrs. Garside and Monday conducted.

MR. T. S. PUDDICOMBE gave a Concert of an excellent character at the Surrey Masonic Hall, Camberwell New Road, on Thursday evening, the 18th ult., assisted by the following artists: Madame Edith Wynne, Miss Matilda Roby, Miss Martha Harries, Miss Lizzie Evans, Messrs. Henry Guy, Arthur Thomas, James Sauvage, Lucas Williams, James Budd, and F. Edmonds, all of whom were highly appreciated. The duties of accompanist were performed by the *beneficiaire*, who also contributed three pianoforte soli, including one of his own composition. The attendance was exceedingly numerous.

A CONCERT by the pupils of the London Society for Teaching the Blind to Read was given at the Institution on the 12th ult., Major R. Berkeley in the chair. Amongst the most effective items in a well-selected programme may be mentioned two organ solos, the first by Mr. James Hawes, and the second by Mr. J. T. Price; a Quartet (composed by Mr. Barnes), "But Thy loving kindness," and Haydn's "Spirit Song," excellently sung by Miss Rose Seaman. The performance was, as usual, under the direction of Mr. Edwin Barnes, Professor of Music at the Society's Schools.

A CONCERT in aid of the St. Peter's (Windmill Street) Choir Fund was given at Langham Hall on the 16th ult. The programme was a varied one, and gave much satisfaction to the audience, Miss Hebe Barlow being greatly applauded in her two songs. Mdle. Rudersdorff, Miss A. Cox, Miss E. Reed, Mrs. Sicklemore, Mr. Humm, Mr. W. Rendell, Mr. W. Paul, and Mr. H. G. Froome contributed songs, glees, &c.; and the pianoforte-playing of Mdles. R. and M. Caplazzi was much admired. The Concert was under the direction of Mr. A. Dorey, who also performed a pianoforte duet with Mr. W. Clayton.

PROFESSOR W. H. MONK gave a Lecture on "Some Predecessors of Bach and Handel" at the London Institution on the 11th ult. The lecture was illustrated by interesting examples from the works of Carissimi, Salvatore Rosa, Rossi, Pergolesi, and Stradella, and the "Stabat Mater" of Astorga was, with the exception of one duet, performed in its entirety. Miss F. Norman, Mrs. W. Bowles, Miss Spencer-Jones, and Mr. E. Wharton contributed the vocal portion of the illustrations; and Mr.

W. S. Hoyte played Scarlatti's Cat's Fugue and a Toccata and Fugue by J. S. Bach.

We understand that Madame Lemmens-Sherrington proposes to make a farewell tour through some portions of the country during the coming autumn, and that she will take the opportunity of introducing to public life her two daughters, who have for some time been studying singing under "Jenny Lind."

THE members of the Christ Church (Old Kent Road) Choral Society gave their second Concert of the season on the 9th ult. Mr. W. H. Cummings's Cantata, "The Fairy Ring," formed the first part of the programme, the solo parts being rendered by Madame Norman, Miss Edith Maas, Mr. H. Eastwood, and Mr. G. Mepstead. Mr. H. Campbell, R.A.M., presided at the pianoforte, Mr. T. M. Clarke (Organist of Lambeth Parish Church) at the harmonium, and Mr. Hall conducted. The second part was miscellaneous.

IN accordance with a resolution passed by the members at the Annual Meeting of the London Gregorian Choral Association, when the Right Hon. the Earl Beauchamp presided, two cleric and two lay Vice-Presidents have been elected by the Committee, viz., the Lord Bishop of Bedford and the Rev. Thos. Helmore, M.A., and the Earl of S. Germans and Hon. C. L. Wood. The date fixed for the Annual Festival is Thursday, May 13, when the preacher will be the Right Rev. Walsham How, Bishop Suffragan of Bedford.

SINCE the first announcement of Mr. Ganz's Orchestral Afternoon Concerts, to which we drew attention in our last number, we find that Mr. Herbert Reeves (son of Mr. Sims Reeves) has been engaged, and will make his first appearance in public at these Concerts. We need scarcely say how much interest will be felt in the appeal of a young artist who bears a name so long endeared to English audiences. Mr. Sims Reeves will also sing at three of Mr. Ganz's Concerts during the season.

IN Congregations holden respectively on March 4 and March 20, 1880, the following gentlemen were admitted to the degree of Bachelor in Music in the University of Oxford: Frederic William Clarke, Queen's College, and 7, Derwent Road, South Penge Park, London, S.E.; John Maude Crament, unattached, and of 100, Redcliffe Gardens, South Kensington, London, S.W.

THE annual Lenten Service took place at St. Stephen's Church, Lewisham (of which Mr. C. Warwick Jordan, Mus. Bac., Oxon., is Organist), on Saturday, the 20th ult. The Oratorio of "Christus" was given with full orchestral accompaniment, the tenor solos being entrusted to Mr. Hanson, of St. Paul's Cathedral. Mr. G. C. Martin presided at the organ, and Mr. Jordan conducted.

ON Tuesday, the 16th ult., a Service of Praise was given by the Choral Class in connection with the Tottenham High Cross Congregational Church, assisted by the Misses Crome, under the conductorship of Mr. Geo. Shinn, Mus. Bac., Cantab (Organist of Brixton Church), who performed two organ solos during the evening. The proceeds will be devoted to the Organ Fund.

AN excellent Concert was given in the City Temple on the 16th ult., by the City Temple Choral Society, under the direction of Mr. Minshall. The vocalists were Miss Lizzie Evans, Miss Woodhatch, and Mr. Hebditch; and the instrumentalists—violin, Miss Kate Chaplin; pianoforte, Miss Jessie Morrison; organ, Mr. Minshall.

AT a Concert to be given by Mr. Alderson's Amateur Choir at the Assembly Rooms, Newcastle-upon-Tyne, on the 16th inst., Schumann's "Pilgrimage of the Rose" and Henry Smart's Cantata for ladies' voices, "The Fishermidwives," are announced for performance. The Conductor is Mr. T. Albion Alderson.

A CANTATA entitled "Boadicea, Queen of the Iceni," composed by Dr. Bridge, the libretto by Miss Troutbeck, will be performed by the Highbury Philharmonic Society at the last concert of the present season, May 31. The work will be published by Messrs. Novello, Ewer and Co.

MADAME PATEY will commence a six weeks provincial tour in October next. Our admirable English violoncellist,

Mr. Edward Howell, is engaged as one of the *troupe*, with Mr. Thouless as solo pianist and conductor.

THE late Dr. Bexfield's Oratorio, "Israel Restored," which was performed at the Norwich Festival of 1852, will be produced at the Albert Hall on the 15th inst., under the direction of Mr. William Carter.

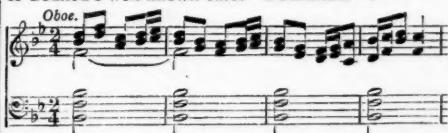
REVIEWS.

The First Christmas Morn. A Biblical Pastoral. Words by the Rev. S. J. Stone. Music by Henry Leslie. [Novello, Ewer and Co.]

THIS work, as our readers will remember, was the most important novelty produced at the recent Brighton Festival. The choice of the word "Pastoral" in preference to Cantata was doubtless not made unadvisedly; it at once stamps the nature of the work, and we look for simplicity of outline rather than for elaborate contrapuntal writing; for melodic charm rather than for massively constructed choruses. Let us hasten to say that the composer has been well served by his librettist, for the Rev. Mr. Stone's lines are not only thoughtful and suggestive in themselves, but seem to invite musical treatment. The further consideration of the book may be fitly taken in conjunction with that of the music. The work opens with an introduction of ninety-seven bars, *Andante sostenuto*, in C, 3-4, intended to suggest the night-watch of the Shepherds. Its general character is that of sadness and disquiet, though the phrases are flowing, and by no means unmelodious. The corno inglese is employed with charming effect. At the ninety-eighth bar the key changes to the minor and the time to *Allegro moderato*, C, the male chorus shortly afterwards commencing to the words "It is night, still is night." The gloomy character of this is maintained (with some florid work in the accompaniment) until an impassioned unisonal phrase, "Do we cling to a phantom for aye," leads to a fine burst in the major key, *Alla marcia*, "Nay! He comes, for Jehovah hath sworn." This more jubilant tone is maintained until the voices cease, but the orchestra shows a subsequent reaction, the music dying away sadly at the close. Some portions of this movement may remind the listener of Mendelssohn's "Antigone." No. 3 is a Recitative and Solo for the Angel (soprano). A stately phrase allotted to the wind and strings alternately—the trombones being here used for the first time—ushers in the celestial visitant. Mr. Leslie's setting of the familiar message is almost as simple as that of Handel. But there is nothing Handelian in the solo, "Lone and far the echoes ring," which commences with the following melodious phrase:—

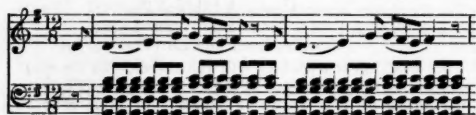


The harp accompaniment enhances the effect of this suave and flowing movement. No. 4 is, as may be supposed, the "Chorus of Angels," which is in D, 3-4. The new key is reached by an inversion of the German sixth, given out by the brass. The Chorus itself, for female voices, is simple and purely homophonic, the harp again having an important share in the accompaniment. Then we have another brief soprano solo, solemn, dignified, and church-like, "Fear not, the word will never die." The succeeding Chorus of shepherds "Now to Bethlehem let us go" has this quaintly pastoral theme, rather suggestive of Gounod's well-known carol "Bethlehem":—



There is a second section in the relative minor, *poco più lento*, and then a return to B flat *Allegro con fuoco*. This latter part of the Chorus is worked up with much vigour,

the voice parts being more dispersed than in any previous portion of the work and the orchestration fiery and brilliant. But at the close the pastoral motive is heard again, and the movement ends in the quietest way. Now comes the gem of the entire composition, a Recitative and Air for the Virgin Mary (contralto). The text "She pondered in her heart" is prefixed to this number, and Mr. Leslie's manifest endeavour to render the music thoroughly suggestive of Mary's meditative nature has been completely successful. The air is based upon this most expressive melody:—



but its progress is broken with excellent effect by snatches of recitative as the current of the singer's ideas changes and rechanges. The close is so striking as to merit quotation:—



Nothing now remains but to close the work in an appropriate manner, and this is done by a Hymn or Chorus of People, "Sing for Israel's golden morn," in which mixed voices are employed for the only time. A brief prelude for the organ, in which the old ecclesiastical phrase—



adopted by so many composers, is once more utilised, leads to the first verse of the hymn. Four bars of interlude are followed by the second verse with increased orchestration and varied harmonies. Another and longer interlude, and then comes the third verse, *fff*, in unison, the full orchestra and organ accompanying in free counterpoint. The voices break into harmony at the seventh line, and the word "Hosanna," four times repeated, brings the work to a majestic close in the same key that it commenced, namely, C major. It will be gathered from this imperfect description of Mr. Leslie's Pastoral that it is characterised by sound musicianship and such pleasing effects as may be produced by simple means, rather than by any startling originality either in the design or the details. If any look for strange harmonies and obscure phraseology needing analysis and elucidation, they will be greatly disappointed with "The First Christmas Morn." The composer has evidently considered the tastes and requirements of the majority of music-lovers, and not the predilections of those who profess an advanced eclecticism. Two circumstances will militate against the ready adoption of the work by small choral societies. These are the subdivision of each section of the chorus, male and female, into four parts, and the superabundance

of high notes for the first trebles and the first tenors, particularly for the latter. Of course Mr. Leslie's own force would make light of these difficulties, but they proved too much for the Brighton choir at the first performance. Especial reference must be made to the very artistic treatment of the orchestra throughout the work. The composer does not crowd his score nor make any unnecessary display of polyphony. But his feeling for colouring is uniformly felicitous, and a study of the vocal score will convey but a feeble idea of the effects of many passages in actual performance.

Denkmäler der Tonkunst.

The Works of Palestrina. Edited by H. Bellermann. Vol. I., Sixty-six four-part Motets.

Te Deum. By A. F. Urio. Edited by F. Chrysander. [Novello, Ewer and Co.]

GIOVANNI PIERLUIGI PALESTRINA occupies an unique position in the gallery of musical celebrities. The middle of the sixteenth century may be taken as the termination of an important epoch in the art and the commencement of a new era, the duration of which ended with Haydn and the inauguration of the melodic school. The musical glory of Flanders had culminated with Josquin Després and Roland de Lattre, and the centre of gravity was for a time to be shifted to Rome. It is as an Art reformer that we have chief reason to feel gratitude towards Palestrina, for had it not been for him a grievous interdict would have been pronounced, the blighting influence of which might have retarded progress for ages. Ecclesiastical music at that date might be fitly characterised as an unholy alliance betwixt pedantry and profanity. It is difficult to say whether we should feel the greater astonishment at the complacency with which the sacred text was blended with secular and often indecent airs, or at the equal lack of reverence shown in permitting the words of the Mass to serve as the groundwork of meaningless canons and other contrapuntal puzzles. It will be unnecessary to repeat here the oft-told narrative of the circumstances under which Palestrina composed his "Missa Papæ Marcelli." Let it suffice that by this work he demonstrated to the ecclesiastical authorities that a return to the primitive *faux bourdon* was not inevitable; but that Art stripped of all meretricious surroundings might still walk hand in hand with Religion. The service he thereby rendered to both cannot be estimated by ordinary calculations. The title of "Father of Church Music" may be as appropriately bestowed upon him as that of "Father of the Symphony" upon Haydn. Like the modern master, he lived to a good old age and wrote unceasingly. The number of his Masses, Motets, Litanies, Magnificats, Psalms, and Madrigals would reach a total of several hundred. Dr. Chrysander's collection is to be completed in sixteen volumes. The first volume contains thirty-six Motets for use on the various festivals of the ecclesiastical year, originally published at Rome in 1563, and another collection of thirty, first published at Venice, 1581. Unless however the editor accelerates the issue of the work he will be outpaced by Messrs. Breitkopf and Härtel, whose splendid subscription edition of Palestrina—uniform with their Handel and Bach—is proceeding steadily. Eight books are already published, and it is estimated that the edition will be completed in about thirty books, the last of which will be in the hands of the subscribers by the year 1894, the tercentenary of Palestrina's death.

The reprint of Urio's *Te Deum* is the first of a series entitled "Original Sources of some of Handel's Works." The next volume will include a Magnificat by Erba, and a Serenata by Stradella. It is known to musicians that Handel did not hesitate to avail himself, not only of phrases but of entire movements from the works of his predecessors and contemporaries, and it will be interesting to have placed within our reach those scores from which he descended to borrow his ideas. In the present instance he has succeeded in immortalising a composer who would otherwise have been swept from remembrance. Féti's simply remarks, concerning Urio, that he was chapel-master at Venice near the close of the seventeenth century, and that he published a work entitled "Salmi Concertati," at Bologna, 1607. His *Te Deum* is not even mentioned. Why Handel should have selected it as suitable material for wholesale plunder it is difficult to say. Suffice it

that in his "Dettingen Te Deum," and in the oratorio "Saul," we find passages without number identical with others in Urio's work, even down to the scoring. Did space permit quotations might be given in support of this; but the student anxious to gain an insight into the ideas respecting artistic honesty prevalent in Handel's day can judge for himself by glancing through this volume. Let it be distinctly understood that the majestic effects to be found in the music of the Saxon master are almost invariably his own. He has but taken the dry bones and endowed them with life and power. Of course his method of procedure would not be tolerated at the present time, but it is probable that he was no more troubled by qualms of conscience than was Bach in utilising the treasures of Lutheran psalmody in his motets and settings of the Passion. But in all respects the two cases stand upon different ground. Bach's action was open and palpable to all the world, and his successors, even to the present day, have not hesitated to adopt similar means for gaining effect when fancy or expediency suggested such a course. Handel's pilfering, on the other hand, was done without acknowledgment, and its full extent is perhaps even yet unknown. Our admiration for the master must not interfere with our condemnation of principles so wholly at variance with the first notions of artistic honour and integrity.

Mass in C; for Four Voices and Organ. Composed by E. Silas. Op. 62. [Novello, Ewer and Co.]

At the great International Competition of Sacred Music held in Belgium in 1866 this Mass obtained, amongst seventy-six competitors of twelve different nations, the first prize. We have, of course, no means of judging the merits of any of the unsuccessful compositions, but can conscientiously say that, apart from the excellent artistic workmanship throughout the Mass before us, each movement has received a treatment so truly in sympathy with the text as to warrant us in assigning a high place to Mr. Silas as a sacred writer. The pure devotional colouring which alone can make music felt as well as admired has obviously ruled the composer throughout his setting of the words; and his contrapuntal power therefore is shown only where it will legitimately aid in intensifying the effect upon the listener. The "Kyrie" commences, not with the notes, but with the calm feeling of the opening to Beethoven's Mass in the same key. The bold theme in the relative minor, given out by the tenors and answered by the altos, is excellently contrasted with the placid character of the first subject; and although this fugal portion of the movement is not developed at any great length, we have some thoroughly good and effective part-writing before the return to the original theme. The jubilant character of the "Gloria" is appropriately preserved to the words, "et in terra pax," which are breathed out in perfect consonance with their peaceful import, and the "Gratias agimus"—commencing with the four voices unaccompanied—in E flat major, leads most effectively to a close on the dominant of G minor, in which key the "Qui tollis" starts, with a melodious bass solo, the following "Quoniam tu solus" bursting forth in the tonic major, with the same subject as the "Gloria in excelsis," the movement ending with some fine bold harmonies, afterwards floridly accompanied, to the "Cum Sancto Spiritu." The "Credo" is in every respect a remarkable movement. The "Et incarnatus" is set to a lovely subject in A flat major—with an effective figure in the accompaniment—and the "Crucifixus," in the tonic minor, is followed by some vigorous and clever writing, a good point being gained by the return to C, the key in which the "Credo" opens, for the commencement of the "Et in Spiritum Sanctum." The short fugal movement set to the "Sanctus" leads well to the "Benedictus," the solo parts in which are extremely melodious, and well contrasted with the brief choral portions. If well sung, the "Benedictus" should be the most popular number in the Mass, although, musically speaking, we are by no means disposed to regard it as the best. The "Agnus Dei," commencing in C minor, has an excellent change into the tonic major for the "Dona nobis," this final movement containing some remarkably fine points, the concluding sustained notes for the voice parts, unaccompanied, ending the work most effectively. We have preferred to notice the Mass apart from the "Graduale," "Offertorium," and

"Tantum Ergo" (which are written, of course, for special purposes); but we may mention that these movements are thoroughly worthy of the work of which they indeed form a part, the "Offertorium," especially, including some charming writing. Being now published in the well-known octavo form, there can be no doubt that this Mass will receive the attention it deserves; and we shall be glad to find that the favourable opinion pronounced upon it in Belgium will be thoroughly endorsed in England.

A History of Music, for the use of Young Students. By W. S. Rockstro. [Robert Cocks and Co.]

We quite agree with Mr. Rockstro, that "without some knowledge of the History of Music we can neither learn to estimate the merits of the great masters at their true value, nor enter fully into their spirit." Beethoven used to say that his music spoke for itself, and that anybody who could not understand it should not perform it; but there can be little doubt that the player who can thoroughly enter into the mind of a composer can render his works with much more dramatic power than a mere accurate reader of the notes; and nothing can more conduce to this result than an acquaintance with the inner life and surroundings of the tone-poets of the world. The work before us is evidently not intended to replace the standard Histories of Music, but rather to prepare the young student for the perusal of more elaborate books on the subject; and considered in this light, we can award high praise to Mr. Rockstro's Treatise. A very fair sketch is given of the "Music of the Antients," and of what is termed "Gregorian Music"; a little explanation, however, being necessary, we think, of the word "Tone," a term which we know puzzles many young students. A "Gregorian Tone," it is said, "is nothing more than an exceedingly simple 'Tone' for the Psalms, of great antiquity, written in one or other of the first eight Modes, and therefore named 'First,' 'Second,' or 'Third Tone,' as the case may be." But then the pupil may say, "We know perfectly well what a Mode is, by your description, but what is a Tone? The dawn of Counterpoint and the invention of the Time Table are clearly treated upon, and the rise and progress of instrumental music occupies as much space as could possibly be spared in a work of such small dimensions. Room is found for some specimens from the compositions of the early writers; and some very good biographies are given of those composers who may be said, by their individual effect upon the art, to have been "representative men." At the end of the book we have some "Questions for Examination," the answers to which are to be given by reference to a well-prepared Chronological Index. This will compel the student to recapitulate the contents of the work; and we promise him that if he can satisfactorily answer only the majority of these queries, he will have acquired a very fair knowledge of the History of Music, to which he will, no doubt, find a pleasure in adding at a later period of his career.

A New and Improved Catechism of the Rudiments of Music. Compiled by William Buels. [Duff and Stewart.]

THE object of compiling this little work has been, the author tells us in his preface, "to enable students, not only of the pianoforte, but of music in its various branches, to arrive at a correct knowledge of the subject without referring to any musical instrument, a plan hitherto too much disregarded." There is doubtless much truth in the remark that the teaching of the elements of music apart from any instrument is but little thought of. The young pupil is generally ruled by the pianoforte keyboard; so much so, indeed, that (as we have found by experience) intervals can rarely be calculated with any degree of accuracy, and we have even found difficulty in convincing juvenile students that there are not four black notes in the key of A flat major. The whole of the explanations in this book are exceedingly clear, and we have pleasure in recommending it for class teaching. We could wish that Mr. Buels had adopted the system of linking the major key with its tonic, instead of its relative, minor, because we are certain that this is the only method by which correct ideas can be gained on this important subject; but the conventional arrangement will no doubt linger very much longer, and in a small Catechism like the one before us, it is perhaps not good to be too innovative.

A Nursery Rhyme. Song. Words by Christina Rossetti.
Constant Love. Song. Poetry by E. G. B.
My love, mine own. Song.

Composed by Francis Hueffer.
 [Novello, Ewer and Co.]

THESE charming musical trifles come to us like Spring flowers after a dreary Winter. "A Nursery Rhyme," although simple in the extreme, bears the trace of an artist's hand throughout; and "Constant Love" is an earnest outpouring of truthful passion, in which the refinement of the musician is in such perfect sympathy with the poet that, but for the initials of the author, we should have thought the two had been identical. But best of the three is the last on our list, "My love, mine own," a melodious theme in C minor, colouring the words with remarkable fidelity. Amongst the many beautiful points in this song we may mention the concluding bars, in which the phrase in C minor is repeated in a lengthened form, and ends in E flat major. If good vocal music can force its way through the crowd in these days of rapid manufacture, we may predict for these unpretentious songs the attention they undoubtedly merit.

Gondellied, for the Pianoforte. Composed by Charles Trew. [Neumeyer and Co.]

THE rhythm of the Gondoliers' song is so fascinating to composers that we can scarcely wonder at the immense number of pianoforte pieces based upon the conventional strains of these musical boatmen; although perhaps it may be said—as with "Slumber songs," "Hunting songs," and others of this class—we have now had almost enough of them. Mr. Trew's "Gondellied" is elegantly written, an obstinate figure in the bass lending an interest to a melody which, without this addition, would sound somewhat commonplace. The passages are graceful and by no means difficult; and pianists who can phrase the subject as the composer intends, and give due effect to the characteristic accompaniment, may safely add this "Gondellied" to the many pieces of the same name which they have, no doubt, in their portfolio.

The Three Singers. Song. Poetry by Longfellow. Music by Berthold Tours.

[Boosey and Co.]

AT the Ballad Concerts this song has been twice sung, with the greatest success, by Madame Antoinette Sterling. But a song which will create a decisive effect with a popular audience in a concert-room will not always bear a critical examination when removed from these surrounding influences; and we are glad therefore that our own calmly considered verdict is in this case thoroughly in accord with that of the public. The varied shades of feeling in Longfellow's charming verses are most sympathetically coloured in the musical setting. The contrast of style in the three songs gives much interest to a composition which propounds most eloquently a great truth; and although we cannot disguise the fact that an inferior vocalist will make but little of a song demanding not only voice but mind for its due interpretation, there can be little doubt that a singer who can thoroughly feel the words will make her hearers feel them. We may say that a harmonium accompaniment is published, which, if well played, would we think materially enhance the effect of the song.

A Selection of Original Chants and Hymn Tunes; also the Responses to the Commandments, Nicene Creed, &c. By the Rev. C. B. Walton.

[Harrison and Harrison, Birmingham.]

MR. WALTON has divided the Creed, Offertory Sentences, Sanctus, and "Gloria in excelsis" into verses, pointed in the ordinary way for chanting. This will perhaps give composers of simple services a new idea. Beyond this we do not attach much importance to this work. The melody of the first hymn is of a good manly type, but when we tell our readers that these chords, A, A, C♯, G, and B, G, D, A, immediately follow each other, they will not be surprised that we do not appreciate the harmonies. On the first page is printed the Choir rules of St. James' Church, Ogle Hay, and Brownhills, which are excellent, and will probably be read with interest by choirmasters.

The Office for the Holy Communion. Set to music by Sidney R. Coles. [Weekes and Co.]

THIS music does not excite our interest very much, although it is not without some redeeming points. Our readers must decide for themselves as to whether or not it is advisable to have three or four settings of the Kyrie in one service. We must be allowed to say that Mr. Cole's time-word, "lightly," is a little obscure. The music to the Credo, as well as to the other portions of the Communion Service, is of a very easy stamp, and though not tuneful, is yet not unappropriate in character. The Sanctus is as simple as possible, and effective withal. We are sorry we cannot speak very highly of the other portions.

The Congregational Psalmist. Tunes for "Children's Worship." [Hodder and Stoughton; Novello, Ewer and Co.]

THE tunes in this book are, as a rule, very suitable for the purpose for which they are intended. A few words from the Preface will show our readers that the editor, the Rev. Henry Allon, is peculiarly fitted for the task, and we think that, upon the whole, he has made a very judicious selection of tunes. "Whatever seemed best to express the sentiment of a hymn, whether for an infant school or for a senior class of young men and women, has been adopted, irrespective of the source whence it was derived, or the school of music to which it belonged. The supreme purpose of music in worship is to give expression and intensity to devotional words."

FOREIGN NOTES.

ON the 27th of February last the Berlin Wagner Society celebrated the anniversary of its foundation by a festive performance of some of the Bayreuth reformer's music, including the first act (without stage accessories) of "Walküre," Herr Niemann, the celebrated Wagner tenor, having undertaken the part of Siegmund. The Emperor William, who was present, expressed himself much pleased with the performance, adding, with an allusion to the Nibelungen representations at Bayreuth, "I believed in the importance of the work then; but this time it has fairly taken hold of me." We need scarcely add that the Wagner party is greatly elated at this imperial dictum, and that hopes are entertained of the famous Tetralogy being, at last, produced on the operatic stage of the German capital. Owing to the increased activity of the Bayreuth Patronat-Verein there have been numerous additions lately to the list of members of that Society, and the question as to fixing the date of the first performance of Wagner's latest music-drama "Parsifal" is, in consequence, again under consideration.

The activity displayed by the Hamburg Stadt-Theater in matters operatic, under the able direction of Herr Pollini, is truly surprising. After the recent performance there of the complete series of Mozart's operas, a repetition of the entire Nibelungen Tetralogy has already taken place, and will be followed by the production, in chronological order, of the whole of Wagner's operas, commencing with "Rienzi."

Herr Weissheimer's opera, "Meister Martin und seine Gesellen," achieved a genuine success on the occasion of its first production at the Leipzig Stadt-Theater on the 6th ult. The libretto is founded on the well known tale by C. T. A. Hoffmann. The new opera is likewise in course of preparation at the theatres of Munich, Hamburg, and Nuremberg.

C. M. von Weber's early opera, "Sylvana," has lately been performed with extraordinary success at the Theatre of Antwerp, under the direction of M. Pezzani. The local journals are unanimous in their praise of the merits of the work, and express their surprise at its having been so long neglected by the managers of operatic institutions.

Among the musical entertainments afforded by German watering places, those given by the Cur-Orchester of Wiesbaden, under the able direction of Herr Louis Lüstner, occupy a foremost place. We have received a number of programmes of concerts of that institution which have taken place during the last few months (some of them being specified in the column reserved for that purpose), all of which bear witness to the high artistic tendencies of their zealous conductor.

A hitherto unpublished composition by Michael Haydn (the brother of Joseph) has been issued by the firm of Bösenacker, of Regensburg, under the title of "Oelberg Gesänge" (Mount of Olives Songs), for soprano and bass, accompanied by two violins, viola, two horns, double-bass, and organ.

Dr. Hans von Bülow has, it is said, been nominated musical director of the orchestra of the Duke of Saxe-Meiningen.

At a recent performance of Verdi's "Aida" at the Viennese Opera, Madame Pauline Lucca achieved a great success in the title-role, which she sang for the first time in the German language.

The Leipzig *Signale* mentions the fact that one of the most active and useful members of the *corps de ballet* of the Imperial Opera at Vienna, Herr Destefano, is eighty-two years old. Despite his great age, he daily attends the rehearsals, and takes a leading part at every performance.

The inauguration of the Beethoven monument at Vienna is announced to take place on the 23rd of next month. Among the items included in the festive programme may be mentioned a grand Concert to be given by the Viennese Philharmonic Society, in which, it is hoped, Franz Liszt will play one of the immortal composer's compositions.

An opera by Anton Dvorák, entitled "Wanda," is about to be produced at the Prague National Theatre. The same work of the rising Bohemian composer will also be brought out shortly at the Imperial Viennese Opera.

Ponchielli's opera "Gioconda" was recently produced, in a revised form, at the Theatre La Scala of Milan, and was very favourably received.

A musical Conservatoire and Philharmonic Society has been founded at San Luis de Potosi, in Mexico, under the direction of Señor Melesio Morales.

Berlioz's "La Damnation de Faust" was performed on February 18, at New York, by the Symphony Society, with the co-operation of the choirs of the "Arion" and Oratorio Societies of that city, this having been the first introduction of the work to an American audience.

Madame Albani has completed her engagement for a series of impersonations at the Brussels Opera, where the eminent vocalist met with an enthusiasm fully compensating her for her recent experiences in an opposite direction at Milan.

Alfredo Catalani's opera "Elda" was recently performed with much success at the Teatro Rezio of Turin, the new work of the young Italian *maestro* being, in the opinion of our correspondent, one of great merit, especially as regards the choral and orchestral portions.

Dr. Paul Mendelssohn Bartholdy, the second son of the composer, lately died at Berlin at the age of thirty-nine. The deceased was a partner in the well-known colour manufacturing firm of Mendelssohn and Martius.

At Venice, died, at the age of seventy-nine, Antonio Angelieri, much esteemed as a professor of pianoforte-playing.

Albert Sowinski, pianist and composer of some reputation, died on the 5th ult., at Paris, aged seventy-seven. He was a descendant of an ancient Polish family, and, like many others of his unfortunate countrymen, had taken refuge in the French capital after the insurrection of 1830, in which he had taken part. Sowinski was the author of a French translation of Schindler's "Life of Beethoven," as well as of a "Dictionnaire biographique des musiciens polonais et slaves."

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Conservatoire (February 22): Symphony in F (Beethoven); *Pater noster*, unaccompanied chorus (Meyerbeer); Overture, "Glaucus" (Th. Gouvy); Chorus from "Armide" (Lulli); Music to "Midsummer Night's Dream" (Mendelssohn). Concert Populaire (February 22): Symphony in D, No. 45 (Haydn); Offertory (Gounod); Violin Concerto (Beethoven); "Kermesse" (Godard); Overture, "Freischütz" (Weber). Châtelet Concert (February 22): Scotch Symphony (Mendelssohn); Fragments from Fourth Symphony (Tchaikowsky); Tarentelle for flute and clarinet (Saint-Saëns); Andante and Variations from Sestet (Beethoven); "L'Arlesienne" (Bizet). Concert Populaire (February 29): Music to Goethe's "Faust" (Schumann). Châtelet Concert (February 29): Symphony, B minor (Beethoven); Second Violin Concerto (Max Bruch); Scènes Symphoniques (Dubois); Violin Suite (Raff); Fragments from "Dalia" (Ch.

Lefebvre); Danse espagnoles (Sarasate); Overture, "Francs Juges" (Berlioz). Châtelet Concert (March 7): Symphonie fantastique (Berlioz); Divertissement from "Le Roi de Lahore" (Massenet); Concerto for Pianoforte (Marie Jaëll); Danse macabre (Saint-Saëns); Overture, "La Forza del Destino" (Verdi). Conservatoire (March 14): Choral Symphony (Beethoven); Rondo and Bourrée from Suite in B minor (Bach); Overture, "Euryanthe" (Weber). Concert Populaire (March 14): Symphony in A (Beethoven); "Wallenstein's Death," symphonic poem (d'Indy); Pianoforte Concerto, A minor (Schumann); Entr'acte from "Traviata" (Verdi); Overture, "Euryanthe" (Weber). Châtelet Concert (March 14): "Le Tasse," Dramatic Symphony (B. Godard). Concert Populaire (March 15): Italian Symphony (Mendelssohn); Fragment from "Prometheus" (Beethoven); Concerto romantique for violin (B. Godard); "L'Arlesienne" (Bizet); Overture, "Meistersinger" (Wagner). Châtelet Concert (March 21): "La Damnation de Faust" (Berlioz).

Berlin.—Sternscher-Gesangverein (February 20): Oratorio, "Samson" (Handel). Wagner Society (February 27): Prelude to "Die Meistersinger," and first act from "Walküre" (Wagner). Singakademie (March 19): St. Matthew Passion-music (Bach), and (March 26) Oratorio "Der Tod Jesu" (Graun).

Dresden.—Conservatorium (March 3): Overture, "Coriolanus" (Beethoven); Quartet from "Idomeneo" (Mozart); Pianoforte Concerto in G major (Beethoven); Duet from "Jessonda" (Spohr); Prelude, in E major, by all the first violins (Bach); Symphony in A major (Mendelssohn). Tonkünstler-Verein (March 3): Trio in B flat major, Op. 97 (Beethoven); Sonata for pianoforte and violin in E minor (Wüllner); Overture for strings, C major (Raff). Mannfeldt's Sinfonie-Capelle (March 16): Overture, "Kienzi" (Mendelssohn); "Tannhäuser," Fragments from "Der fliegende Holländer," Albumblatt for violin, Entr'acte and Chorus from "Lohengrin," Selections from "Der Ring des Nibelungen" (Wagner).

Leipzig.—Gewandhaus Concert (February 12): Symphony in D minor (Volkmann); 14th Psalm (Mendelssohn); "Frühlingsbotschaft," for chorus and orchestra (Gade); Overture, Scherzo, and Finale (Schumann). Gewandhaus Concert (February 19): Overture, "Manfred" (Schumann); Air from "Elijah" (Mendelssohn); Pianoforte Concerto (Scharwenka); Fantasia and Fugue in G minor, for organ, arranged for pianoforte by Liszt (Bach); Symphony in D (Beethoven). Gewandhaus Concert (February 23): Symphony, "Hakon Jarl" (Reinecke); Recitative and Air from "Jessonda" (Spohr); Improvisata on a theme from Schumann's "Manfred" (Reinecke); Pianoforte Concerto in D minor (Rubinstein); Pianoforte solos (Chopin, Liszt); Two Slavonic dances for orchestra (Dvorák).

Breslau.—Orchester-Verein (March 2): Overture, "Roman Carnival" (Berlioz); Violin Concerto (Viotti); Scènes poétiques (B. Godard); Romanze from Violin Concerto No. 6 (Spohr); Symphony in E flat major (Schumann). Orchester-Verein (March 16): Symphony in D major (Mozart); Air from "Aëlia" (Handel); Variations from Symphony, "Rustic Wedding" (Goldmark); "Habanera" from "Carmen" (Bizet); Minuet from "L'Arlesienne" (Bizet); "Pavane" from "Etienne Marcel" (Saint-Saëns); Overture, "Ruy Blas" (Mendelssohn).

Cologne.—Concert Gesellschaft (February 24): Symphonic Prelude to Shakespeare's "Macbeth" (O. Kienel); Violin Concerto (Spohr); Symphony, A major (Beethoven); Adagio and Finale from Violin Concerto in E major (Vieuxtemps); "La reine d'Auvergne," for three-part female chorus (A. Krug); Vocal Solo. Concert-Gesellschaft (March 9): Overture, "Hamlet" (Gade); Marche Fatale (Gounod); Messe Solennelle, Sainte Cécile (Gounod); Ave Maria (Gounod); "Auf der Wacht," for orchestra (F. Hiller); Vocal numbers (Gounod).

Wiesbaden.—Curcapelle, conducted by Louis Lüstner (February 27): Overture, "Medea" (Cherubini); Chaconne (Handel); Symphony No. 1, D minor (Volkmann); Overture, "Leonore," No. 3 (Beethoven). Curcapelle (March 5): Overture, "St. Paul" (Mendelssohn); Violin Concerto, No. 2 (Raff); Scène d'amour from "Roméo et Juliette" (Berlioz); Romance for Violin (Beethoven); Symphony, D minor (Schumann). Curcapelle (March 12): Fragments from "Prometheus" (Beethoven); Fantasia, "Francesca da Rimini" (Tchaikowsky); Symphony in F (Rubinstein).

Turin.—Quartet Society: String Quartet, Op. 18, No. 3 (Beethoven); Pianoforte Trio, Op. 8 (Brahms); Pianoforte Solo, "Partita à la manière française" (Bach).

Baltimore.—Peabody Institute (February 7): String Trio, C major (Beethoven); Variations, "The Harmonious Blacksmith" (Handel); Pianoforte Trio, E flat major (Mozart). The same (February 14): Symphony, C minor (Beethoven); Fragments from "La Damnation de Faust" and "Roman Carnival" (Berlioz); Songs (Rubinstein). The same (February 21): Symphony No. 2 (Saint-Saëns); Sonata, Op. 57 (Beethoven); Slavonic Rhapsody, No. 1 (A. Dvorák); Songs (Schumann). Student's Concert of the same (February 28): String Trio, G major (Beethoven); Scene and Air from "Oberon"; Recitative and Air from "Freischütz" (Weber); Quintet, A major, Op. 114 (Schubert).

CORRESPONDENCE.

THE SACRED HARMONIC SOCIETY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As a member of the Sacred Harmonic Society, I am desirous of calling attention to the following facts, which may be of especial interest to those of your readers who have given the Society their support.

The total number of performers at the Society's Concerts in Exeter Hall is between 500 and 550, but of these very few are members (or proprietors) of the Society, the Committee, in whose hands the election has always been vested, having allowed the number to diminish from about 160 to 73.

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

The property of the Society consists of a valuable library of choice and rare musical works, the most unique collection of its kind, together with a large *répertoire* of orchestral music.

The financial statement of the Society shows that the invested funds, accumulated in former years of prosperity, have been sold out and spent, together with the large annual income which the Society has enjoyed, as may be seen by comparing the present published reports with those of eight or ten years ago.

These facts, coupled with the probability of Exeter Hall being diverted to other purposes, seem to mark a crisis in the history of the Society, and to raise the question whether oratorio on a grand scale is destined to find refuge in the cathedral or the opera-house, or whether any home can be found for it in a more central position than the Albert Hall.

Now, Sir, a number of my fellow-members think with me that it is quite possible to make the Society self-supporting; and that equally brilliant musical results could be attained without such financial loss.

And, further, I think that a far less exclusive policy should have been adopted by the Committee as regards the election of new members, who might have infused fresh energy into the Society, and suggested reforms in keeping with the requirements of the times.

I believe your readers will agree with me that it would be a great calamity if the fine library were to be dispersed, or the Society broken up, without an effort being made to avert so serious a result.

I am sorry to have trespassed so far upon your space, but hope that, attention having been drawn to these facts, some suggestions may be offered which may result in a scheme for the maintenance or reorganisation of the work so long and gloriously carried on by this old Society.

I remain, Sir, yours respectfully,

27 and 28, Little Trinity Lane, W. J. BISHOP.
March 23, 1880.

MOZART'S SUMMER-HOUSE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I read with pleasure in your number for March that "active support is being rendered by the German musical press to the plea advanced in our December number in favour of the preservation of 'Mozart's Summer-house,' forming part of the treasures of the Salzburger Institution, but exposed to the decaying effects of nature for want of a protective covering." In addition to the subscriptions I collected, and which have been already mentioned in the February number, I have the pleasure of forwarding you the subjoined:—

	Francs.
Madame Julie Gruber	5
Mlle. la Princesse De Podenas, née Yermoloff	10
Lady Lamb	5

Yours faithfully, 20

Genoa. SABILLA NOVELLO.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

PERCY YERE.—We never recommend professors to our correspondents.

WM. J. HADDEN.—Application should be made to the Professor of the University at which you wish to take your degree.

WILLIAM BROWN.—It is probable that the desired information might be obtained by writing to the President, Lord Penrhyn.

ALFRED HERVEY.—We perfectly recollect the publication of the clever theoretical work mentioned by our correspondent, but have no knowledge of its author.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—A performance of Handel's *Alexander's Feast* was given by the Tonic Sol-fa Institute on the 13th ult. The soloists were Miss Annie Francis, Mr. Parkinson, and Mr. Woollard. The choruses were well sung and much applauded. The second part was miscellaneous. Mr. Kirby was Organist, and Mr. Litster Conductor.

BELFAST.—A most successful Concert was given by the Strandtown Choral Union, in St. Mark's School-house, on Tuesday evening, the 9th ult. The principal item in the programme was Gade's *Cantata, Spring's Message*, which was most creditably sung to the accompaniment of the pianoforte and harmonium. The other noticeable numbers were Hiller's three-part song, "Bells in May," remarkably well rendered by six ladies of the choir; "Robin Adair" and Sullivan's "My dearest heart," by a pupil of the Conductor; and the pianoforte and violin solos, respectively by Mrs. Kempton and Mr. Cohen. The chorus also sang very creditably several part-songs by Bennett, Pearson, Hatton, and Mendelssohn. Miss McGahey presided at the pianoforte, and Mr. Cohen at the harmonium. Mr. W. J. Kempton conducted.

BIRMINGHAM.—A Concert was given at the Music Hall on Thursday evening, the 18th ult., by the choral section of the 2nd Cheshire Rifle Volunteers, in aid of the Ladies' Charitable Institution, which has largely benefited from similar efforts in previous years. The same programme was repeated at New Brighton by the choral section of the "Second" on Friday evening, in aid of the Cottage Hospitals, Seacombe. An undoubtedly conspicuous feature of both Concerts was a glee for male voices, expressly composed for the occasions by Mr. E. Townshend Driffield, entitled "Queen Mab's Song," a charmingly-harmonised number, which was rendered with the finest effect by the vocalists.

BIRMINGHAM.—Mr. Stockley's second Orchestral Concert was given in the Town Hall on Thursday evening, February 25. The programme was of more than usual interest, comprising Gade's First Symphony, (Op. 5 in C minor), the Overtures *Der Freischütz* (Weber), and *Rienzi* (Wagner); some minor pieces, including a Bourrée by Mr. Rowland M. Winn, and Prout's Organ Concerto in E minor. The vocalists were Miss Annie Marriott, who gave a remarkably fine rendering of Weber's scena, "Ocean, thou mighty monster," and Mr. Arnold Breen, who made his first appearance as a well received. The orchestral pieces were well performed, and the concert one of the most successful of the kind given here. Mr. Stimpson played the organ concerto in his ablest manner; Messrs. Alban Stout and Winn accompanied the vocalists, and Mr. Stockley conducted. The success of the Saturday Evening Popular Concerts continues. On the 7th ult. the Amateur Harmonic Association gave Mendelssohn's *Lauda Sion*, and *Hear my Prayer*, with a miscellaneous selection, under the direction of Mr. Stockley. On the 14th ult. the Festival Choral Society gave selections from Max Bruch's *Cantata The Lay of the Bell*, and Handel's *Israel in Egypt*, and miscellaneous pieces for Mr. Stimpson, organ; Mrs. Titterton, Messrs. Young and Horrex, vocalists. Mr. Winn accompanied and Mr. Stockley conducted. The programme for the 21st ult. included Gade's *Erl King's Daughter* and Haydn's *Spring*, by the chorus and full band of the Handsworth Philharmonic Society, conducted by Mr. C. J. Stevens. The organ at the Masonic Hall has been used for Recitals by Mr. Rowland M. Winn, Mr. Arthur Trickett, Mr. F. Robinson, and Mr. W. Astley Langston, and the various performances have been fairly well attended.

BLAIRGOWRIE.—The members of the Rattray Choral Society gave a performance of *Samson* in the Town Hall on the 18th ult., assisted by the following artists: Miss Agnes Larkcom, Miss Emily Dones, Mr. Whitehead, and Mr. Brandon. There was a small but efficient orchestra. The chorus numbered about sixty voices, and was well balanced, and the work was rendered in a thoroughly artistic manner. Mr. Neale conducted with his usual ability. At the close an enthusiastic vote of thanks was passed to the performers, on the motion of Sir James Ramsay, Bart., of Banff.

BRADFORD.—The second of Mr. Midgley's fifth season of two Concerts of Chamber Music took place in the Church Institute, on Friday, February 27. Mr. Midgley was assisted by Herr Straus, Herr Daubert, and Dr. Wolff. The programme commenced with Mendelssohn's Trio in D minor, and included a Trio by Dr. Wolf in D minor (Op. 17), performed for the first time and received with much favour. Dr. Wolff received a warm compliment at its close. No item on the programme excited more interest than Brahms's Sonata for pianoforte and violin (Op. 78). Herr Straus chose two particularly interesting morceaux for his solo—a Romance by Joachim, and a Toccata by Hiller, both admirably played. Herr Daubert played Marcello's Sonata in F, a good specimen of the seventeenth century music. Mr. Midgley played as a solo a Serenade and Barcarole by Oliver King, a clever young English composer. On Tuesday evening, the 16th ult., a Concert was given in the Church Institute by the Manningham Vocal Union, in aid of the Orphans' Home. The first part consisted of Sullivan's *Oratorio The Prodigal Son*, the second part of songs, part-songs, &c. The solos were excellently sung by Mrs. Frank McGovern, Mrs. Fer. Meer, Miss Misdale, Miss Richardson, Mr. R. Richardson, and Mr. S. Barker. In the second part Raff's *Tarantella* for four hands was finely played by Miss Kate Gurney and Mr. F. C. Atkinson. The Concert was a thorough success, and the singing of the choruses and part-songs reflected the greatest credit upon the Conductor of the society, Mr. F. C. Atkinson, Mess. Bac. Mr. Arthur T. Akeroyd was the accompanist.—Mr. Edward Misdale, assisted by Signor Risegari (violin), and M. Vieuxtemps (violoncello), gave his annual Concert of Chamber Music on Thursday evening, the 18th ult., in the Mechanics' Institute, before a select and appreciative audience. The programme included three pieces which were new to Bradford concert-goers, i.e., Rubinstein's Trio in B flat (Op. 52), a Trio (Op. 1) by Hermann Goetz, and a Sonata for piano and violoncello by Xaver Scharwenka. Beethoven's Sonata for piano and violin (in A minor, No. 4) was interpreted

with great skill and judgment by Mr. Misdale and Signor Risegari. M. Vieuxtemps played a violoncello solo (from a Sonata in A, by Boccherini) in his usually fine style. Mr. Misdale deserves thanks for bringing before a Bradford audience such a high-class programme.

BRADFORD, U.S.—The first Concert of the fourth series, under the direction of Mr. S. M. Downs, was given at the Academy Hall, on Wednesday, February 18, by Messrs. W. H. Sherwood and Alfred Wilkie, before a large audience of the students and their friends. The programme, which was an excellent one, was splendidly rendered. Mr. Sherwood's playing created an enthusiasm seldom witnessed at a Recital of this kind. Mr. Wilkie sang magnificently Beethoven's "Adeleide," Mendelssohn's "The garland," Raff's "Immer bei der," receiving enthusiastic encores after each number.

CLIFTON.—On Monday, the 8th ult., a Concert was given at the Victoria Lecture Hall, in aid of the School Fund. The first part of the programme consisted of the first part of Spohr's *Last Judgment*. The solos were well rendered by Miss Kate Probert, Miss Annie Howell, Messrs. S. Pearce, and J. Kerry. Mr. F. H. Dyer accompanied the work with his accustomed ability. The Overture (played as a duet), by Mr. Dyer and Miss Kate Probert, received a very artistic rendering. The second part of the programme was miscellaneous.

CREWE.—The members of the Philharmonic Society gave their first performance of *Ellijah* in the Town Hall, on the 9th ult., to a large and appreciative audience. The principal vocalists were Miss Agnes Larkcom, Miss Margaret Hancock, Mr. G. H. Welch, and Mr. Thomas Brandon. The orchestra, which had been considerably strengthened for the occasion by contingents from the bands of Messrs. Charles Hallé and Edward de Jong, was under the leadership of Mr. Taylor, Manchester. Mr. F. James conducted, and Mr. George Young rendered good service at the harmonium. The work was very creditably performed, and great praise is due to Mr. James for the careful training of the choir.

CRUYDON.—A performance of Handel's *Messiah* was given in the Public Hall before a crowded audience on Monday, the 15th ult. The soloists were Misses Annie Marriott and A. Butterworth and Messrs. Shakespeare and W. H. Burdon, the latter of whom created a very marked impression in the air, "Why do the nations," and "The trumpet shall sound," the trumpet obligato to which was well played by Mr. McGrath. Mr. Shakespeare sang the Passion Music with much feeling, and declaimed the air, "Thou shalt break them," with great force and vigour. The choir consisted of about 120 members of the Craydon Vocal Union, and the whole of the choruses were given with excellent effect and precision. The band numbered thirty, principally selected from the Crystal Palace orchestra. Mr. Norman Carr presided at the organ. The performance was efficiently conducted by Mr. Eb. Carr.

DARLINGTON.—On Tuesday evening, the 9th ult., a grand Concert was given in the Central Hall under the management of Mr. W. J. Hoggett. The programme consisted of popular ballads, well rendered by Miss Anna Williams, Miss Helen D'Alton, Mr. Harper Kearton, and Signor Foli. Signor Mora accompanied, and contributed some solos which were warmly applauded.

DOVER.—A grand Evening Concert was given to the Dover Catch Club on Thursday, February 26, by the Mayor (R. Dickson, Esq.), when there was a very large attendance. The artists engaged were Miss Jessie Royd, Miss Kate Baxter, Mr. W. Coates (of the Temple, London), and Mr. Prenton. An excellent programme was provided, and the Concert was most successful. The arrangements were under the direction of W. Gorton, Esq.

DUBLIN.—A Concert was given in the Exhibition Palace on Saturday, February 28, in aid of the Dublin Charities Fund, under the patronage of Her Grace the Duchess of Marlborough. The artists were Mdlle. Welmi who was highly successful in her rendering of Haydn's "With verdure clad," and a Cavatina from *Lucia*, Miss Bessie Craig (whose songs were much applauded), Messrs. Jones, Allen, and M. Kiernan. The Concert terminated with the quartet from Verdi's *Rigoletto*, "Un di si ben," admirably sung by Mdlle. Welmi, Miss Bessie Craig, Mr. M. Kiernan, and Mr. Allen.

EDINBURGH.—An Organ Recital was given by Sir Herbert Oakeley on the 11th ult., in the music class-room, to a crowded audience. The greater proportion of the numbers were selected from the programme of the annual University Concert, and the Recital might therefore be considered an appropriate introduction to that popular event. Handel's aria from *Berenice* was excellently sung by Mr. Arthur Makgill. The choral songs were encored, Sir Herbert's extemporisation on the well-known "Boat song" being especially noticeable. Mr. J. M. Smeton's Gavotte showed considerable musical genius, being quaintly expressed with well-marked rhythm.

ELY.—On Tuesday, February 24, the members of the Musical Society gave a very successful performance of Rossini's *Stabat Mater* and a selection from *St. Paul*, assisted by the Misses Dimmock and gentlemen of the Cathedral choir. The choruses were particularly well sung throughout, as were also the solos; special mention may be made of the duet "Quis est homo," given with much effect by the Misses Dimmock, and "I will praise Thee" by Mr. Taylor, also excellently sung. Mr. George Minns's rendering of the aria "Be thou faithful," was very successful and deservedly encored. Dr. Chipp conducted, and very great praise is due to him for the manner in which the music was performed and for the present efficient state of the Society.

FOLKESTONE.—The first Concert of the Amateur Orchestral Society, given on Monday, the 1st ult., in the Town Hall, proved most successful. The orchestra of thirty-six performers was composed with the strictest regard to the proper musical value of the various instruments. The programme commenced with the Overture "La Dame de Tréffe," in which the violin obligato was beautifully played by Mr. J. R. C. Roberts, the leader of the orchestra, and son of the Conductor. A flute solo, "Nel cor più," by Mr. G. Nicholson, was highly appreciated. The vocalists were Miss Lena Law, Messrs. Baxter, Carter, and Lawler. Mozart's Symphony in G (No. 12) was performed throughout admirably. A full meed of praise is due to the Conductor, Mr. H. S. Roberts.

GATESHEAD.—A most successful Concert, organised by Chief Constable Elliott, of Gateshead, was held in the Town Hall, West Street, on the 19th ult. The programme contained the names of the following artists: Miss José Sherrington, Madame Poole, Mr. Harper Kearton, Mr. Thurlay Beale, vocalist; Mr. James Preston, accompanist; Mr. E. J. Rogers, solo flute; Mr. R. Smith, solo clarinet; and Mr. J. Richardson, solo harp. Mr. J. Amers was the musical director.

GLASGOW.—A Concert of sacred music was given by the Musical Association of Anderson Church on Tuesday, February 24. The programme included selections from Mozart's *Tenth Mass*, "The heavens are telling" (Haydn), "As pants the hart" (Spohr), "How lovely are the messengers" (Mendelssohn), and the "Hallelujah" Chorus (Handel), all of which were sung by the choir in a most creditable style. There were also several solos, duets, and quartets given in a manner which showed that the choir numbers amongst its members some highly accomplished vocalists. Mr. J. Ives ably conducted. The North British Railway Glasgow Musical Association held their annual Concert in the City Hall on February 26, the proceeds of which (viz. the handsome sum of £133 13s.) were handed over to the Fund on behalf of the Sufferers by the Tay Bridge accident. The artists (whose services were given gratuitously) were Messrs Struthers and Kean, Messrs. Murray, Riddell, Channon Cornwall, Organist; and the Musical Association. The programme, a miscellaneous one, was rendered in a manner which reflects great credit on the Conductor, Mr. Adam Thomson. The grand piano was lent for the occasion by the eminent firm of Messrs. Paterson, Sons and Co. The hall was crowded by an appreciative audience. The Glasgow Select Choir gave their Annual Humorous Concert on the 6th ult. in the St. Andrew's Hall. The programme consisted of some of Mr. Frederic Archer's happiest settings, including "Kate Dalrymple," "The Devil's awa," "Old King Cole," "Tibbie Fowler," &c., all being rendered with that precision and vigour for which this choir is justly celebrated. Mr. James Allan (in the unavoidable absence of Mr. Archer) conducted with great ability, and sang Sullivan's "From rock to rock," which was encored. A Vocal and Instrumental Concert was given by the Pupils of the Royal Normal College and Academy of Music for the Blind (London) in the St. Andrew's Hall on the 18th ult. They were assisted by H. H. Prince Alexander of Hesse and E. J. Hopkins, Esq., Organist of the Temple, London. The programme consisted of vocal solos, duets, trios, and choruses, and organ and piano solos, all of which were well rendered by the pupils. Prince Alexander of Hesse contributed a violin solo, accompanied by Mr. Hopkins on the organ. An interesting exhibition of the way in which the pupils are taught was given under the direction of Mr. Campbell, in lieu of one of the art-songs. The St. George's Choral Union held their third and last Concert of the season on the 20th ult. in the St. Andrew's Hall. Considerable interest was attached to it, it being complimentary to Mr. W. Moodie, on the occasion of his retiring from the conductorship of the Union. There was a large assembly of old friends, who received Mr. Moodie with hearty applause. The programme, a thoroughly Scotch one, did credit alike to Mr. Moodie and the committee, and was gone through on the whole with good effect. Several solos were sung, two being deserving of special mention, viz., "Tam Glen," in which Miss Craigie thoroughly caught the humor, and "Alton water" by Mr. Stewart, which was given with great expression. Messrs. Stewart, Bird, and Carter, who impersonated Burns' "Three jolly boys" in "Willie brew'd a peck o' maut," were highly appreciated. Mr. Moodie's part-song, "The auld man," was received with great favour.

GREENOCK.—An amateur service of sacred music was given on the 2nd ult. in the Mid Parish Church by the choir (numbering about thirty), the money proceeds to be devoted to the Sabbath School Library Fund. The church was well filled, though the collection was not so handsome as might have been expected. The organ solos were performed in an artistic style by Mr. D. Middleton, Organist of the Church, and the anthems generally were rendered in a manner which reflected great credit upon the members and the Conductor. The opening quartet in the anthem "In the beginning" was sung by Miss Montgomery, Miss Inglis, Mr. Stewart, and Mr. Brown, and the solo which follows, "Thou art fairer," was sung in excellent style by Miss M. B. Tierney. The quartet, "His name shall endure," which occurs in the anthem "Give the king Thy judgments," was rendered by Miss Tierney, Miss Rugen, Mr. Black, and Mr. J. Muir, each part being well sustained, and the bass solo recitative, "Blessed be the Lord God," immediately following, was sung with spirit, precision, and good taste by Mr. Muir. The tenor solo in "I will sing of Thy power" was well executed by Mr. John Tait, as was also the tenor solo in "Come and let us return." There were several miscellaneous vocal solos, which were well rendered and warmly received. A word of praise is due to the Conductor, Mr. D. Middleton, and also to Mr. Montague Smith, of Glasgow, who presided at the organ.

HACKNEY.—On Monday, the 15th ult., Mr. Howard Leask gave a Ballad Concert at the Manor Rooms before a large audience. The vocalists were Miss Mary Davies, Miss Agnes Larkcom, Miss Coyte Turner, Mr. Vernon Rigby, Mr. Maybrick, and Mr. Albert James. Miss Davies's selection was extremely happy; "O that we two were maying" (Gounod) was given with great feeling, and produced prolonged applause. Miss Larkcom contributed Balfe's "I have been with the rose," with Sir J. Benedict's variations. Miss Turner's rich contralto voice was heard to perfection in "The lady of the Lea." Mr. Rigby, Mr. James, and Mr. Maybrick were also highly successful. Mr. Leask contributed three pianoforte solos, and assisted Mr. John Jeffereys, organist of St. Bartholomew's Hospital, in the duties of accompanist.

HALIFAX.—An Organ Recital was given on February 26 in the Parish Church by the Organist, Dr. Roberts. Amongst other pieces, the programme included Haydn's "Kyrie" (*Second Mass*), Mendelssohn's Organ Sonata in B flat (No. 4), Rossini's "Quis est homo" (*Stabat Mater*), Bach's Prelude and Fugue in C major, and Mendelssohn's "Wedding March." There was a large and appreciative audience, and the sum of £12 12s. was handed over towards the churchwardens' expenses.

HAMILTON, CANADA.—The fourth Concert given by Mrs. Adamson and Mr. Aldous took place on February 10. The programme included the *Allegro moderato* from Haydn's Quartet (Op. 64); *Adagio* and *Allegro agitato* from Mendelssohn's Violin and Piano-forte Sonata (Op. 4); a Romance for Violin and Piano-forte, by Mr. Aldous; Liszt's arrangement of the *Tannhäuser* March, exceedingly well played by Miss Alice Cummings; and a Melody in F and Valse Caprice by Rubinstein, played by Mr. Aldous. Two songs and two recitations were contributed by Miss Davis, from Boston, who gave evidence of great talent.

HARROGATE.—A very successful Concert was given in the Albert Hall on Tuesday, the 16th ult. The first part consisted of a miscellaneous selection of glees, songs, &c., and a violin solo, which was contributed by Mr. Otto Bernhardt. The vocal soloists were the Misses Fannie Sellars, Stephenson, Thompson, and Potterton, and Messrs. Sewell, Parker, Adams, Grimshaw, and Speight. The second part was devoted to Mr. J. Allanson Benson's Cantata *Bottaux Bells*, the orchestral accompaniments being arranged for piano and harmonium. The solo parts were taken by Mrs. J. A. Benson (Clare), Mr. Sewell (Pernose), and Mr. Parvin (Ralph). Mr. W. Booth and Mr. A. Gilling were most efficient accompanists.

LEAMINGTON.—Mr. Frank Spinney, the Conductor of the recent successful *Messiah* Church, has just been presented with a testimonial, in the form of a handsome escrivitoire, having on it a plate with this inscription: "Presented to Frank Spinney by members of the chorus in the *Messiah* Festival held in All Saints' Parish Church, Leamington, November, 1879, in appreciation of the successful manner he carried out the duties as Conductor."

LIVERPOOL.—A fine performance of *Samson* was given on the 16th ult., the occasion being the final Concert of the forty-first season of the Philharmonic Society of Liverpool. The principal vocalists were Miss Georgina Burns, Madame Trebelli, Mr. Joseph Maas, and Mr. Santley. Signor Randegger conducted. Of the series of Concerts that has just concluded, Sir Julius Benedict conducted seven, Mr. W. G. Cusins one, Herr Max Bruch one, and Signor Randegger three. Throughout the season the band and chorus were in excellent order, and bore their share of the work in a manner in keeping with the importance of the organisation to which they belong. Mr. W. T. Best was frequently at the organ during the series, and nothing more than this need be said of his fulfilment of his duties. Apart from other considerations connected with the forty-first season, it will always be notable as that during which Sir Julius Benedict retired from the conductorship of the Society, amid the most profound expressions of regret.

LONGTON.—By the kind permission of the Vicar, the Choral Society gave a very successful performance of the *Messiah* in St. John's Church on Thursday evening, the 18th ult., the principals being Miss Catherine Penna, Miss Helen d'Alton, Mr. Barton McGuckin, and Mr. H. Rickard. The orchestra, under the leadership of Mr. H. Nuttall (of Mr. Charles Hallé's band) played well, and the organ, at which Mr. Bedmore, of Lichfield Cathedral, presided, rendered efficient service in the unaccompanied recitatives. The choruses were admirably sung by the members of the Society, strengthened by help kindly rendered by the Hanley and Shelton Philharmonic Society. Mr. Robinson was solo trumpet, and Mr. E. H. Bloor conducted.

LYTHAM.—On Tuesday evening, the 9th ult., Mr. Thos. Armstrong, the recently appointed organist of St. John's Church, gave a Piano-forte Recital of classical music in the Bath Assembly Rooms, before a large audience. The programme included a selection of piano-forte solos from the works of Handel, Beethoven, Hummel, and Mendelssohn, and an *Allegro moderato alla marcia*, the composition of Mr. Armstrong. The vocalists were Miss E. Wade, Miss Fannie Lynn, and Mr. Fred. Walmisley, all of whom were very much applauded. The choir of St. John's Church contributed concerted music with good effect. The Recital was very successful.

MANCHESTER.—The nineteenth Concert of the season of Mr. Hallé's Orchestral Concerts was given on the 4th ult. Miss Georgina Burns and Mr. Ludwig made their first appearance at these Concerts. Mr. Ludwig's fine voice told well in the songs allotted to him, and Miss Burns sang the "Polonaise" from *Mignon* with great care. The band played Brahms's Symphony with exquisite finish and precision. The members of the Vocal Society gave their sixth and last Concert of the season on the 10th ult. The programme consisted of a very choice selection of glees and part-songs, excellently sung, several of which were redemanded, especially so the old quaint "Sally in our alley," which was capitally sung by Miss Standen, Miss Tervin, Mr. Jackson, and Mr. Gordon. The other numbers which demand special attention were the fine old glee, "Blow, blow, thou winter wind" (Stevens), "O snatch me swift" (Gallcott), "Come, see what pleasures" (James Elliott), and "Sir Patrick Spens" (Pearshall). Mr. Henry Guy made his only appearance this season. His singing of "Dormi puré," Serenade, by Scuderi, was marked by his accustomed delicately finished style, and elicited great applause. He also sang the "Hidden casket" (Watson), and a serenade, "Good-night, fair maid," by Stark. This latter was encored. Thirteen seasons have now passed away since these Concerts were first established under the able direction of Mr. Henry Wilson, who has done good work in bringing forward a number of old glees and part-songs scarcely known to this generation, as well as all the best modern ones. At the twentieth and last Concert of the twenty-second season of Mr. Hallé's Concerts, on the 11th ult., the performance consisted of *Faust*, a dramatic legend in four parts, by Berlioz (in English), the band and chorus consisting of 350 performers. The vocalists were Miss Mary Davies, Mr. Edward Lloyd, Mr. Hilton, and Herr Henschel. As a whole the performance was a grand one, the principals, band and chorus, doing their utmost. The house was crammed to its utmost capacity, hundreds being unable to gain admission. The Concerts will be resumed on the last Thursday in October.

NETHERTON.—A new Organ, by Messrs. James Conacher and Sons, of Huddersfield, recently erected in the Wesleyan Chapel, was used for the first time on Monday, the 8th ult., when two services were held, and, after the evening service, an Organ Recital was given by Mr. J. H. Pearson, of Brighouse, who presided at the services. Sections

from two of Handel's oratorios were well rendered by an admirable choir, composed of members of the Huddersfield Choral Society, and Miss Ramsden, of Brighouse.

NEWCASTLE-ON-TYNE.—The members of Mr. Rea's Choir gave a very successful Concert in the Town Hall on the 15th ult., when Henry Smart's Cantata *The Bride of Dunkerron* was performed. The choral singing was in every respect highly satisfactory. The leads of every part were taken with precision, and the exquisite light and shade gave proof of the great care the Conductor must have taken in rehearsing the work. The solo parts were well sustained by Miss Ellen Lamb, Messrs. Frank Boyle and Bridson. The second part of the Concert consisted of the Overture to the *Merry Wives of Windsor*, Entr'acte from *Rosamunde*, songs by each of the soloists, a harp solo by Mr. Blamphin, two effective unaccompanied part-songs, "Parted," and "The brook," by the Conductor, and the Prayer from *Mosé in Egitto*. The hall was filled, and repeated bursts of applause showed that Mr. Rea had an appreciative audience.

NOTTINGHAM.—On the 2nd ult. a highly successful Concert was given by the Sacred Harmonic Society. Owing to this being the last of the series announced for the season, and the work chosen being Mendelssohn's *Elijah*, an overflowing audience assembled. The soprano music was sung by Miss Annie Marriott. The contralto was Miss Cravino, the tenor, Mr. F. Boyle, and Mr. Ludwig sustained the part of the Prophet. Mr. Ludwig had not been known to sing in Oratorio before, but the result proved highly satisfactory. His voice seemed admirably adapted to the music, and his efforts elicited great applause. Miss Marriott sang the part of the Widow with much feeling, and also the solos "Hear ye, Israel," and "I am he that comforteth;" Miss Cravino made a favourable impression in most of the contralto music, and Mr. F. Boyle gave the airs "If with all your hearts," and "Then shall the righteous," with good effect. In the trio of angels, "Lift thine eyes," the second soprano was taken by Miss Honeybone, a clever amateur belonging to the Society. The choruses were well rendered, especially "Thanks be to God," and "Behold God the Lord passed by," reflecting much credit upon the training of the Conductor, Mr. Henry Farmer, who had been ably assisted by Mr. John Adcock during the rehearsals. The organ was most effectively taken by Mr. Irons, who skillfully supplied the deficiency in the reeds of the band. The Concert was financially and musically a great success. On the 10th ult. Mr. Pyatt's annual popular Concert was given at the Albert Hall. The performers were Herr Joachim, Herr L. Ries, Mr. Zerbin, Signor Piatti, Mr. Charles Hallé, and Madame Patey. Beethoven's Quartet in E flat, Op. 74, was well performed. Mr. Charles Hallé played Chopin's Nocturne in D flat, and Barcarole in F sharp, with his usual finish, and in Haydn's Trio in C major, No. 14, with Herr Joachim and Signor Piatti. Herr Joachim played Handel's Sonata in A major, and was loudly applauded. Madame Patey's songs were Beethoven's "Creation's hymn," "The old harpsichord" by Roedel, and Blumenthal's "Old, old story," the latter being encored. Mr. Zerbin conducted.

OUTLAW.—On Saturday, the 13th ult., Haydn's Oratorio, *The Creation*, was performed in the Wesleyan Chapel, by a chorus consisting of about a hundred vocalists of the district and surrounding places, comprising many old members of the Huddersfield Choral Society, and a band of about twenty performers, the principal instrumentalists of which are also members of that Society, and the following vocal soloists: Miss Tomlinson, Mr. Verney Binn, and Mr. Rickard. The choruses were remarkably well sung, particularly "Achieved is the glorious work," and the whole performance was most praiseworthy, much of its success being due to the conducting of Mr. Henry Pearson, of Golcar.

OXFORD.—The *Messiah* was performed by the members of the Choral Society on Tuesday evening, the 2nd ult., to a very large and appreciative audience, the principals being Miss Williams, Miss Orridge, Mr. Lloyd, and Mr. Thurlay Beale. The choruses best performed were "And the glory," "Glory to God," and "Behold the Lamb of God." The whole performance was one reflecting the greatest credit on Mr. Allchin, the Conductor.

ST. HELENS, LANCASHIRE.—A Concert was given on the 8th ult. in the Brook Street Congregational School-room, in connection with the Sunday School Union. The principal items in the programme were "Comfort ye" and "Every valley" (from the *Messiah*), sung by Mr. J. T. Elliott; Topliff's "Consider the lilies," sung by Miss Sharples; Gounod's "Nazareth," Handel's "Arm, arm, ye brave," sung by Mr. Henry Parr; and Bennett's unaccompanied quartet, "God is a Spirit." Stainer's anthem, "O Zion that bringest good tidings," Handel's "And the glory of the Lord" and "Hallelujah," were sung by a select choir of about sixty voices. Miss A. L. Sharples played the piano-forte accompaniments tastefully, Mr. John Hayes presided at the American organ, and Mr. J. T. Elliott conducted. The whole of the pieces were evidently appreciated by a large and intelligent audience.

SHEFFIELD.—A party of vocalists, consisting of Miss Anna Williams, Miss Helen d'Alton, Mr. Harper Kearton, and Signor Poli, with Signor Antonio Mora as solo pianist, gave a Concert, under the management of Mr. Charles Harvey, at the Albert Hall on the 12th ult. Miss Anna Williams sang with much effect "Tell me, my heart," "She wore a wreath of roses," and "Twickenham Ferry." Miss d'Alton rendered Cowen's "Better land" with feeling and taste, and Mr. Harper Kearton (who made his first appearance in Sheffield) gave an air from Flotow's *Martha* and "The Bay of Biscay" with much success. Signor Poli had a brilliant reception, and each of his songs evoked great applause. After singing "Hybris the Cretan" he was thrice recalled, and his rendering of "The diver" produced an irresistible encore, to which he responded by singing "I fear no foe." Signor Mora contributed a couple of piano-forte solos, which he executed in a masterly manner. He also occupied the post of accompanist.

SHERBORNE.—The Sherborne School Musical Society gave its 53rd Concert on the 4th ult. in the new School-room. The programme was short, but exceedingly well selected. Haydn's Symphony, "The Clock" was given with great spirit and brightness, and evoked more

applause than is usually accorded to instrumental music. The chief vocal item of the evening was Mendelssohn's Motet, *Hear my Prayer*. The solo was sung by Gibbs, whose pure treble voice and clear enunciation have never been heard to greater advantage. The choir also performed its part with a precision which promises well for the Society's future. Almost all the short numbers of the programme received encores, but the favourites were the vocal quartets, and Ainslie's song, "The Stirrup Cup," all of which were excellently rendered. Lough was an efficient and discreet accompanist, and also played Bennett's Barcarole with great taste and execution. The room was filled with an enthusiastic audience. Mr. Louis N. Parker, as usual, conducted.

SOUTHPORT.—Mr. J. S. Watson's series of Subscription Concerts for the present season were brought to a close on the 6th ult., with a most successful Concert in the Cambridge Hall. Mr. Charles Hallé's band played with a precision of attack, a light and shade, and a delicacy of expression, that rank it amongst the very best orchestras in existence. The programme included Mendelssohn's Scotch Symphony, which was magnificently rendered. The pianoforte solos consisted of Schumann's Nocturne and a Fantasia impromptu by Chopin. Both were played by Mr. Hallé with his irrefragable powers of execution, and with a warmth and *verve* that were simply delightful. The vocalists were Madame Edith Wynne and Mr. C. Leumaine. Mr. John Hodgson was the accompanist.

SUNDERLAND.—On Friday, February 27, Mr. George F. Vincent gave a Pianoforte Recital, which was highly successful. The programme contained compositions by Gade, Bach, Paradis, Brahms, Beethoven, Chopin, Liszt, Dupont, and Hummel. Mr. Vincent's pianoforte playing was extremely artistic, his execution of Beethoven's Sonata Pathétique, Chopin's Nocturne (Op. 32, No. 6), and the Grand March from Wagner's *Tannhäuser*, showing that he is at home in all styles. Mr. Vincent was assisted by Madame Whatford (vocalist), Mr. Henry Nuttall (violin), and Mr. A. Avison (violinello). Mr. William Wilson acted as accompanist.

ORGAN APPOINTMENTS.—Mr. George F. Smith, Jun., Sub-Professor R.A.M., to St. Magnus, London Bridge.—Mr. Charlton T. Speer, R.A.M., A.C.O., Organist and Choirmaster to St. Paul's, Bow Common.—Mr. Edmund W. Wheeler, Organist and Choirmaster to St. Mark's, Notting Hill, W.—Mr. W. S. Woods, Organist and Choirmaster to the Parish Church, Holywell, N.W.—Mr. Alfred H. Sugden, Assistant-Organist and Choirmaster to St. Agatha's, Finsbury.—Mr. W. Charles Heitred, to Killarney Cathedral.—Mr. Charles F. Pascoe, Organist and Choirmaster to the Church of the Annunciation, Chislehurst.—Mr. W. E. Bartlett, to the Parish Church, Redhill.—Mr. Philip Millner, Organist and Choirmaster to Christ Church, Newcastle-on-Tyne.—Mr. T. Loder Childerstone, to St. John Baptist, Holland Road, Kensington.

CHOIR APPOINTMENT.—Mr. B. C. Kendle (Tenor) to St. Paul's Church, Balls Pond Road, Canonbury, N

OBITUARY.

On the 3rd ult., at 2, Howick Place, Victoria Street, W. H. BELLAMY, aged 81.

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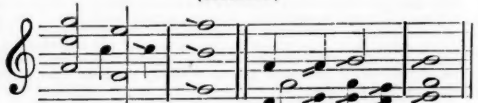
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| 10. In Mercy, hear us! (<i>Cielo clemente</i>) | ... | ... | ... | "LA FIGLIA DEL REGIMENTO." |
| 11. Come to the Fair! (<i>Accorrete, giovinette</i>) | ... | ... | ... | "MARTA." |
| 12. Friendship (<i>Per le d' immenso giubilo</i>) | ... | ... | ... | "LUCIA DI LAMMERMOOR." |
| 13. Away, the Morning freshly breaking (<i>The Chorus of Fishermen</i>) | ... | ... | ... | "MASANIELLO." |
| 14. Pretty Village Maiden (<i>Peasants' Serenade Chorus</i>) | ... | ... | ... | "FAUST." |
| 15. The soft Winds around us (<i>The Gipsy Chorus</i>) | ... | ... | ... | "PRECIOSA." |
| 16. See how lightly on the Blue Sea (<i>Senti la danza invitaci</i>) | ... | ... | ... | "LUCREZIA BORGIA." |
| 17. See the Moonlight Beam (<i>Non fav Mollo</i>) | ... | ... | ... | "FRA DIAVOLO." |
| 18. On yonder Rocks reclining | ... | ... | ... | "BOHEMIAN GIRL." |
| 19. Happy and light | ... | ... | ... | "LA FAVORITA." |
| 20. Come, come away (<i>Ah! que de moins</i>) | ... | ... | ... | "LES HUGUENOTS." |
| 21. Hymen's torch (<i>Il destin</i>) | ... | ... | ... | "FAUST." |
| 22. Come on, Comrade (<i>The Celebrated Chorus of Old Men</i>) | ... | ... | ... | "DON PASQUALE." |
| 23. 'Gainst the Powers of Evil (<i>The Chorale of the Cross</i>) | ... | ... | ... | "GUIGLIELMO TELL." |
| 24. O Balmy Night (<i>Com' è gentil</i>) | ... | ... | ... | "ROBERT LE DIABLE." |
| 25. Haste o'er the hills (<i>Introductory Chorus</i>) | ... | ... | ... | "NORMA." |
| 26. Come, sing the Song (<i>Opening Chorus</i>) | ... | ... | ... | "GUIGLIELMO TELL." |
| 27. With fair Ceres (<i>The March Chorus</i>) | ... | ... | ... | "DER FREISCHUTZ." |
| 28. The Tuneful Song of Robin's Horn (<i>Tyrolese Chorus</i>) | ... | ... | ... | "MARTA." |
| 29. The Chorus of Huntsmen | ... | ... | ... | "GLI UGONOTTI." |
| 30. Hark! the distant hills (<i>Hunting Chorus</i>) | ... | ... | ... | "LOHENGGRIN." |
| 31. Hence! away with care | ... | ... | ... | "SEMIRAMIDE." |
| 32. Hail to the Bride | ... | ... | ... | "DER FREISCHUTZ." |
| 33. Hark! music stealing! (<i>subject from Overture</i>) | ... | ... | ... | "MASANIELLO." |
| 34. A bridal wreath we twined (<i>Chorus of Bridesmaids</i>) | ... | ... | ... | "FRA DIAVOLO." |
| 35. Behold, how brightly breaks the Morning! (<i>The Barcarole</i>) | ... | ... | ... | "L' ELISIRE D' AMORE." |
| 36. From hill to hill resounding (<i>subject from Overture</i>) | ... | ... | ... | "LA FAVORITA." |
| 37. May-day | ... | ... | ... | "LUCIA DI LAMMERMOOR." |
| 38. Home again | ... | ... | ... | "LES HUGUENOTS." |
| 39. Twilight | ... | ... | ... | "RIGOLETTO." |
| 40. War Song | ... | ... | ... | "LA FAVORITA." |
| 41. Echo | ... | ... | ... | "MASANIELLO." |
| 42. Harvest Song | ... | ... | ... | "DER FREISCHUTZ." |
| 43. The Boats bound along o'er the Bay | ... | ... | ... | |
| 44. The Emigrant Ship | ... | ... | ... | |

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(To be continued.)

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